

THE BEST SELLING GUITAR MAGAZINE IN AMERICA!

AUGUST, 1990

48429 • \$3.50 IN USA • \$4.50 IN CAN. • £2.30 IN U.K.

# guitar

FOR THE PRACTICING MUSICIAN

NEVER BEFORE PUBLISHED!  
GUITAR LESSONS FROM  
**RANDY RHOADS**

TRANSCRIPTION TO  
STEAL AWAY (THE NIGHT)

**SLAUGHTER**

POSTER FEATURE  
TRANSCRIPTION TO  
UP ALL NIGHT  
BASS LINE INCLUDED

**BOSTON**

TRANSCRIPTION TO  
LONG TIME

**STU HAMM**

TRANSCRIPTION TO  
MYSTICAL POTATO HEAD  
GROOVE THING  
BASS LINE INCLUDED

**THE POP INFLUENCE**

TRANSCRIPTION TO ALANNAH MYLES  
BLACK VELVET

PLUS: **J.J. CALE • BRUCE FAIRBAIRN • ALEX SKOLNICK**





MIKE VARNEY PRESENTS:

**SHRAPNEL RECORDS INC.**

**THE ULTIMATE SOURCE OF  
PROGRESSIVE GUITAR MUSIC**

# KEEPING THE TRADITION

## Howe II/High Gear SH-1044

Hot on the heels of last years ground breaking debut album, Greg Howe teams up with his brother, vocalist Albert Howe, to form the nucleus of Howe II. Combining emotion laden vocals with Greg's highly touted guitar skills, Howe II should find a place in your music collection soon.



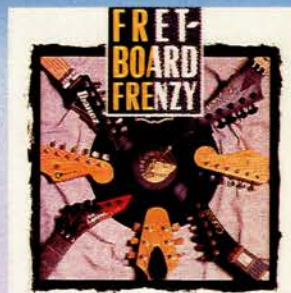
## Phantom Blue SH-1043

Fronted by powerhouse vocalist, Gigi Hangach, and supported by a pounding rhythm section, Shrapnel's first all female band, Phantom Blue, features strong songs and intricate solo work from guitarists Michelle Meldrum and Nicole Couch. You got to hear it to believe it.



## Richie Kotzen SH-1042

Teaming up with legendary rhythm kings, bassist Stuart Hamm and drummer Steve Smith, 18 year old Richie Kotzen delivers a set of highly complex instrumentals, featuring guitar solos steeped in technique and attitude. Co-produced by Jason Becker, featuring unpredictable guitar work and lyrical songs.



## Fretboard Frenzy SH-1041

Fretboard Frenzy serves up a steaming platter of some of Shrapnel's finest guitar moments, including performances by Greg Howe, Racer X, Cacophony, Joey Tafolla, Dr. Mastermind, Marty Friedman, Jason Becker, and Apocrypha. Only available in Cassette & CD.



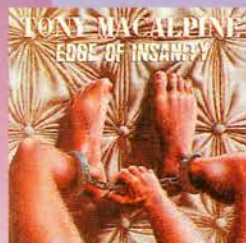
## Cacophony/Go Off! SH-1040

Marty Friedman and Jason Becker "Go Off" on musical tangents previously unexplored in contemporary metal. All the scorching solos and double leads you would expect, woven into a framework of superbly crafted vocal songs.



## Apocrypha/The Eyes Of Time SH-1039

Apocrypha's second album offers a collection of grinding metal tunes led by songwriter/lead guitarist Tony Fredianelli. "The Eyes Of Time" is an ultra-heavy recording featuring searing guitar riffs, intense vocals, and a powerhouse rhythm section.



## Tony MacAlpine/Edge of Insanity SH-1021

This incredible neo-classical fusion album includes renowned bassist Billy Sheehan and world class drummer Steve Smith who combine with MacAlpine for one of the hottest power trios of all time. Edge of Insanity is a candidate for the most intense guitar oriented album ever recorded.



## Marty Friedman/Dragon's Kiss SH-1035

As one half of the progressive guitar oriented group Cacophony, Marty Friedman has completed his first solo album, an intense classical/speed metal instrumental full of complicated changes, impressive solo work and incredible drumming from Deen Castronovo. A real eye-opener for those seeking something fresh and inventive.



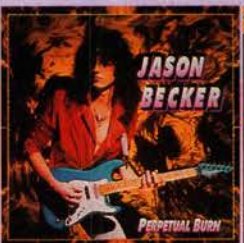
## Greg Howe SH-1037

This potent debut album combines bluesy elements with Greg's own incredible state-of-the-art technique. Laden with adventurous rhythm tracks from poll-winning bassist Billy Sheehan and progressive drummer Alton Anur, this album seems destined to become a favorite of guitar fans everywhere.



## Vinnie Moore/Mind's Eye SH-1027

This new guitar hero's solo debut features stunning metal/classical instrumentals. Winner of Guitar Player Magazine's 1987 readers poll 'Best New Talent' award, Vinnie Moore's debut album features phenomenal guitar work supported by drummer Tommy Aldridge, bassist Andy West, and keyboardist Tony MacAlpine.



## Jason Becker/Perpetual Burn SH-1036

As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fret-work on the band's debut album. Now, one year later, he's recorded a solo album that some feel has set new standards in progressive music.



## Racer X/Live Extreme Volume SH-1038

Finally Racer X's live show has been captured on tape! In addition to incredible renditions of Racer X's old favorites and three new songs, Paul Gilbert, Bruce Bouillet, John Alderete, and Scott Travis each cut loose with their own shredding solo pieces. This album should especially impress those who love twin guitar harmony leads.

To order—Send \$8.75 for each LP or Cassette desired, or \$30.00 for four LPs or Cassettes. Send \$13.75 for each Compact Disc desired, or \$50.00 for four Compact Discs. Please specify LP, Cass, or CD.

Send check or money order to: Shrapnel Records Inc., P.O. Box 42, Dept. PB, Sebastopol, CA 95473. No orders outside USA.

Also available: Steeler w/Yngwie Malmsteen - SH-1007, Keel "Lay Down The Law" - SH-1014, Chastain "Mystery of Illusion" - SH-1018, Vicious Rumors "Soldiers of the Night" w/Vinnie Moore - SH-1020, Racer X "Street Lethal" - SH-1023, Chastain "Ruler of the Wasteland" - SH-1024, MacAlpine, Aldridge, Rock, Sarzo "Project:

Driver" - SH-1028, Joey Tafolla "Out of the Sun" - SH-1030, Cacophony "Speed Metal Symphony" - SH-1031, Racer X "Second Heat" - SH-1032, Vicious Rumors "Digital Dictator" - SH-1033, Apocrypha "The Forgotten Scroll" - SH-1034.

Many others available, send a self-addressed stamped envelope for a free complete catalog of Shrapnel albums.

ALL OF THE ABOVE PICTURED ALBUMS ARE AVAILABLE ON LP, CASSETTE, AND COMPACT DISC.



# THE ASAT<sup>®</sup> CLASSIC



THE LOOK, THE FEEL, THE SOUND, AND THE WORTH ARE THE STANDARDS OF EXCELLENCE. THESE STANDARDS MAKE THE ASAT CLASSIC THE GREATEST IMPROVEMENT IN ITS CLASS IN FORTY YEARS.



**MUSIC SALES, INC.**  
2548 E. FENDER AVE., UNIT G  
FULLERTON, CALIFORNIA 92631  
(714) 871-4750

All G&L Guitars are American-made. Designed and manufactured by Leo Fender. Leo Fender is not associated or affiliated with Fender Musical Instruments in any way.





AUGUST, 1990  
VOLUME 7 NO. 10

# C O N T E N T S

## DEPARTMENTS

LETTERS TO THE EDITORS	8
ALEX SKOLNICK/TESTAMENT IN THE LISTENING ROOM	11
BRUCE FAIRBAIRN ROCK CLIMBING	13
ON SOUND By Gary E. Levinson	14
PERFORMANCE NOTES	34
ROBERT PHILLIPS CLASSICS ILLUSTRATED	52
RANDY COVEN BASS SECRETS	54
GIVEAWAY	79
SOUND F/X RANDY RHOADS	112
JOE SATRIANI GUITAR SECRETS	112
GUITAR QUESTIONS	113
AMP QUESTIONS	113
THE CALL BOARD	124
RESUME	146

THE VINYL SCORE	148
NEW PRODUCTS	152
J.J. CALE THE OUTSIDE CORNER	157
ADVERTISER INDEX	166

## FEATURES

STU HAMM By Zev Katz	19
BOSTON By John Stix	56
POSTER FEATURE SLAUGHTER By Tom Forsythe	81
Photo Annamaria DiSanto	81
RANDY RHOADS' PRIVATE LESSONS By Chet Thompson	94
CHUCK BERRY & THE POP INFLUENCE Music Appreciation by Wolf Marshall	137

## GUITAR AND BASS SHEET MUSIC

EXPLAINING TAB	33
THE MYSTICAL POTATO HEAD GROOVE THING JOE SATRIANI Transcription by Carl Culpepper	36
LONG TIME BOSTON Transcription by Andy Aledort	55
STEAL AWAY (THE NIGHT) OZZY OSBOURNE Transcription by Wolf Marshall	103
UP ALL NIGHT SLAUGHTER Transcription by Mark Freschette	114
BLACK VELVET ALANNAH MYLES Transcription by Andy Aledort	125

COVER PHOTO BY Neil Zlozower  
CONTENTS PHOTO BY Mike Hashimoto



# Backstage, On-stage and at the Critical Stage.

When it has to be right. And there isn't the time or money to spend selecting the pedal, effect, rack, digitizer, or any of the trendy toys that some amps need to sound "right." You've got a job to do and a Crate system can give you the sounds you want and the features you need to plug, play and get the job done. Take One.

Photo: Rick Gould



**CRATE**<sup>®</sup>  
THE NEW SHAPE OF ROCK

Steve Lynch and his G120CXL Celestion-loaded stereo chorus stacks appear courtesy Lions Share Studio.  
Crate • 1400 Ferguson Avenue • St. Louis, MO 63133



# On The Road

## ...WITH GIBSON STRINGS

Angus Young & Malcolm Young of AC/DC  
Joe Perry of Aerosmith  
The Allman Brothers Band  
Dr. Know of Bad Brains  
Banshee  
The Black Crowes  
"Dizzy" Dean Davidson &  
Michael Kelly Smith of Britny Fox  
Tom Keifer of Cinderella  
D'Molls  
Fates Warning  
Ace Frehley  
Steve Howe  
Davey Johnstone of The Elton John Band  
Robby Krieger  
Tracii Guns & Mick Cripps of L.A. Guns  
Muzz Skillings of Living Colour  
Lost Boys  
Metal Church  
Ronnie Montrose  
Overkill  
Pretty Boy Floyd  
Princess Pang  
Jeff Taylor & Wade Hayes of Roxx Gang  
Seduce  
Joey Tafolla  
Steve Vai

...and the list keeps growing!!



# Gibson<sup>®</sup> USA

STRINGS & ACCESSORIES

*TODAY'S NAME IN WIRES!*

For a Strings & Accessories Catalog  
send \$2.00 for  
postage and handling to:  
Gibson Strings & Accessories  
Dept. AR  
1725 Fleetwood Drive  
Elgin, IL 60123

# guitar

FOR THE PRACTICING MUSICIAN

### EDITORS-IN-CHIEF

BRUCE POLLOCK  
JOHN STIX

### MUSIC EDITOR

ANDY ALEDORT

### MUSIC ARRANGERS

KENN CHIPKIN  
WOLF MARSHALL

### MUSIC ENGRAVER

WOJCIECH RYNCZAK

### EDITORIAL ASSISTANTS

BARBARA BEALS (Proofreading)  
BRIAN MILLER

### CONTRIBUTING EDITORS

RANDY COVEN, BUCK DHARMA,  
BARRY LIPMAN, WOLF MARSHALL,  
BUZZ MORISON, ROBERT PHILLIPS,  
PETE PROWN, ELLIOTT RANDALL,  
JOE SATRIANI, BILLY SHEEHAN,

### ART DIRECTION AND DESIGN

PETER AMFT

### ASSOCIATE ART DIRECTOR

BRIAN AUSTIN

### ARTISTS

LAVON WELCH  
BETH THOMPSON

### PRODUCTION MANAGER

ELAINE M. SPINELLI

### ADVERTISING SALES DIRECTOR

BARBARA SEERMAN

### ACCOUNT EXECUTIVE

NAOMI KOLLER

### ADVERTISING COORDINATOR

ANNE BRISTOL

### PUBLISHER

HOWARD CLEFF

### DIRECTOR OF MUSIC

MARK PHILLIPS

### CIRCULATION MANAGER

ANN USHER

### DEALER SALES MANAGER

JOSH RIKELMAN

### CUSTOMER SERVICE MANAGER

MELODY FIELDS

### NEWSSTAND DISTRIBUTION

KABLE NEWS COMPANY, INC.



**Audit Bureau  
Of Circulations**

GUITAR For The Practicing Musician (ISSN 0738-937X) is published monthly for \$27.95 per year (\$45.95 for two years) by Cherry Lane Music Company, Inc., 10 Midland Avenue, Port Chester, N.Y. 10573-4907. Second class postage paid at Port Chester, N.Y. and additional mailing office. POSTMASTER: Send address changes to GUITAR For The Practicing Musician. Subscription Dept. P.O. Box 2078, Knoxville, Iowa 50197-2078.

Submission of manuscripts, illustrations and/or photographs must be accompanied by a self-addressed, stamped envelope. The publisher assumes no responsibility for unsolicited material. Copyright © 1990 by Cherry Lane Music Company, Inc. All Rights reserved under international and Pan American Copyright Conventions. Reproduction in whole or in part without written permission of the publisher is prohibited. Printed in U.S.A.



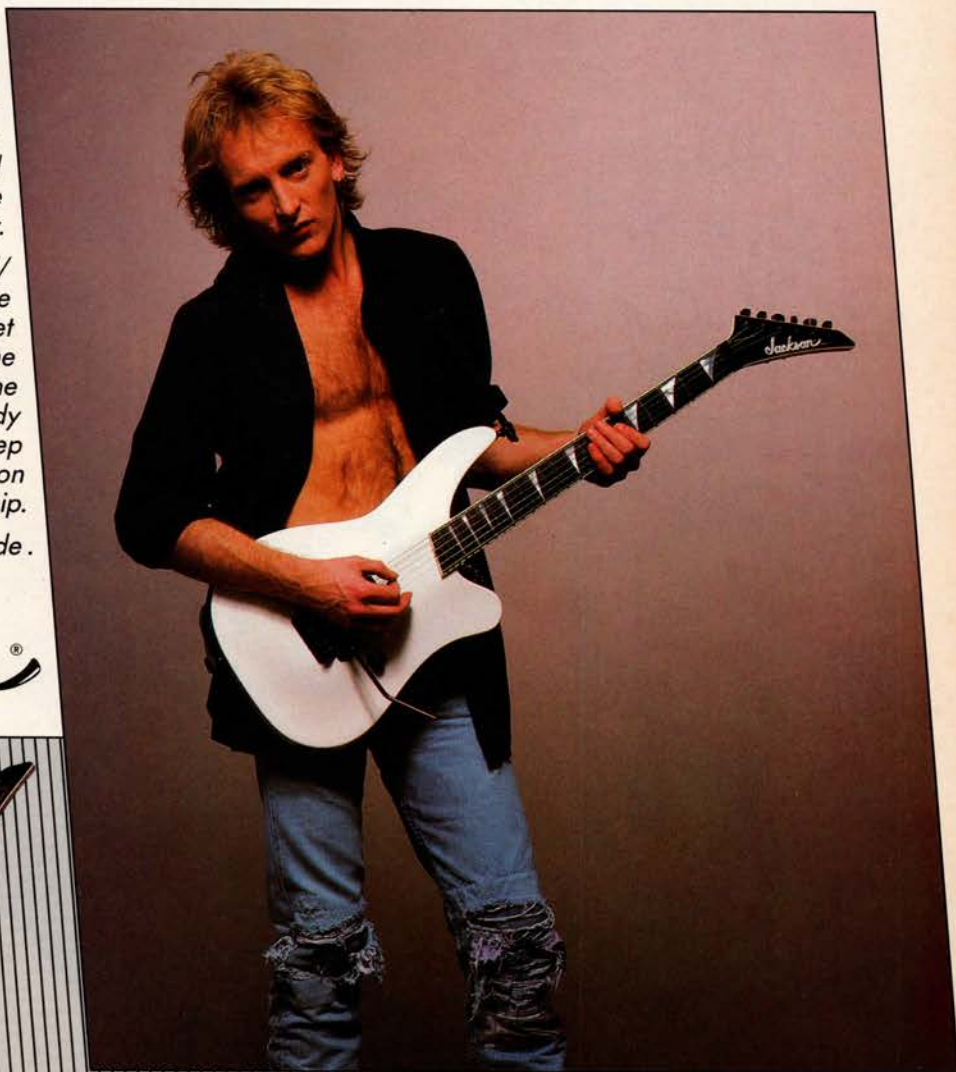
# ATTITUDE

*From Pyromania to Hysteria, Def Leppard is known as a band with attitude. Phil's input to that attitude has been his rock solid playing and killer tone. His sound depends on consistency, great feel, and tremendous presence . . . the very same elements he expects in his guitar.*

*To this end, Phil and the Charvel/Jackson Guitar Company have collaborated to create a unique, yet aesthetically pleasing guitar. The Jackson Phil Collen Model. The instrument features neck-thru-body construction, an arched top, a deep contoured back, and Jackson craftsmanship.*

*Adjust your attitude.*

**Jackson®**



**JACKSON PHIL COLLEN MODEL**



**Charvel®**  
BY JACKSON/CHARVEL

P.O. BOX 2344 DEPT. M  
FORT WORTH, TEXAS  
76113-2344  
(817) 336-5114

SEND \$3.00 FOR OUR  
FULL COLOR CATALOG.



# SOME BREAKTHROUGHS ARE



Super TD. Take a look. See what most professional VHF systems will look like in the years to come. Why? Because others will try to match Super TD's breakthrough wireless performance by focusing on the obvious things.

Like its optional Active FM antennas, another Samson first in wireless that increases effective transmission range by 25%.



# MORE OBVIOUS THAN OTHERS.



But the real reasons why Super TD consistently outperforms everything in sight is the technology you *can't* see.

Look inside the receiver. Examine our new cavity-tuned design. It delivers twice the sensitivity and four times the dynamic headroom as the current industry leader — the Samson Concert TD system.

Notice Super TD's professional \*dbx Noise Reduction. It's responsible

for the exceptional sound quality that matches the best reception in wireless.

Consider the *system*. Super TD's powerful hand held transmitter features an unmatched selection of popular mic elements. The sleek, dynamic TX-3 Eurostyle belt pack sets its own performance standards for the future.

Super TD. No matter how you look at it, it still adds up to the very best in VHF wireless.

**SAMSON®**

**WE ARE THE WIRELESS FUTURE®**

Samson Technologies Corp., 485-19 South Broadway, Hicksville, NY 11801 (516) 932-3810 FAX (516) 932-3815  
In Canada: Omnimedia Corporation Ltd., 9653 Cote De Liesse, Dorval, Quebec H9P 1A3 (514) 636-9971

\*dbx is a registered trademark of Carillon Electronics Corporation. ©1990 Samson Technologies Corp.



## LETTERS

Send letters to: Letters, P.O. Box 1490, Port Chester, NY, 10573

EDITORS NOTE: In the May issue, the correct copyright information was omitted from "Quadrant 4." It should have read:

### QUADRANT 4

*As Recorded by Billy Cobham*

(From the album SPECTRUM/Atlantic Records)

*Music by W.E. Cobham Jr.*

Copyright©1973, 1990 by Chippewa Music  
International Copyright Secured  
All Rights Reserved Used by Permission

Dear GUITAR,

I am writing to you in regards to your March 1990 issue. On page 12 of the Readers Choice Awards, in the Radio Division, West, number 2 was KZEW/Dallas. GUITAR's words were, "GUITAR congratulates all the winners. Expect the very best in rock music to be emanating from these establishments all year long." I feel that you would like to know the Zoo died and came back to life as Warm KZEW, The Mellow Sounds. Please make note of this for future reference. We are left with a very poor selec-

tion of radio programming.

*Dennis Bowman  
Irving, TX*

Dear GUITAR,

In reference to your transcription of "Kitten's Got Claws," I believe there is one minor error. The part that is said to be treated with a "digital purr" and the warble effect mentioned in the Performance Notes is a little bit easier to play than buying an Eventide Harmonizer. If you play the part as notated, but instead of easing the bar back down after lifting the one step, let it slip from your hand while still fretting the C and A notes. The bar should fall back down and vibrate quickly, creating this "effect." Steve most often does this by swinging the bar 180 degrees, so it is above the fine tuner for the high E and pressing and releasing the bar (letting it slip from his hand). If your springs are old or the bar is loose from the body of the tremolo, the effect will be diminished. I believe this evolved from "Weird Noise #4" in Steve's Guitar Secrets column reprinted in your Winter 1990 Collectors Edition. He and Harry Cody from Shotgun Messiah do this often.

*David Kuester  
San Antonio, TX*

Dear GUITAR,

I just want to say thanks to your CALLBOARD section for bringing me out of the closet. I don't think that department gets enough recognition. As soon as my letter was published (April, 1990 issue), I was instantly in contact with players from all over the states and it has opened many doors for me which at the time seemed way beyond reach! My life has completely turned around (for the better!) because of it, and I want to share my appreciation with your staff and all you wonderful musicians out there, who took the time out from your bands, jamming, recording, etc., to give me the boost of encouragement and advice I desperately needed! Please continue printing your CALLBOARD section to keep communication between practicing musicians a reality, rather than a dream!

*Rhonda  
Hays, KS*

Dear GUITAR,

I am writing in response to the interview you conducted with Reb Beach, Dave Sabo and Scotti Hill in the April 1990 edition of your magazine. I have been subscribing to your magazine for several years and I feel that this particular interview was easily the best you've





ever conducted. The choice of the guitarists to interview together was superb. The three of them just seemed extremely comfortable in talking to each other, and rather than having an interview between competitors within the same field, you ended up having more of an impromptu meeting between friends. All of the "interviewees" seemed to come from very similar backgrounds, which helped to make the interview extremely enjoyable to read. I have always marveled at Reb Beach's playing, from the moment that I first heard him, although I am not a huge fan of his band, but for some reason I got the impression that the guys in Skid Row were a little too big for their britches. After reading the interview, though, my opinion about them made a 180 degree shift. Keep up the good work.

Robb Carrigan  
Plainfield, IN

Dear GUITAR,

I recently wrote to Rainbow Music in Poughkeepsie, N.Y., inquiring about a guitar, and I got no answer back. I can't

**SAMMY SAYS,  
"OUCH!"**

find their ads in music mags either, so I guess they've gone out of business. I've been buying guitars from them for over 10 years. Got my flametop reissue Les Paul, mid-70's Strat and various other guitars from them. These guys were always there when I needed an instrument. I'm sure I join thousands of other guitarists out there who found their favorite guitar at Rainbow. Man! It's like I lost part of my family. I'd just like to say thanks for the great service and help over the years, and I wish you guys luck wherever you are. So long old friend! I'd also like to thank GFPM for being there when I was getting frustrated with my guitar playing. When I first saw the magazine, I said to myself, "THIS IS IT!" Somebody finally got it right. Your note-for-note tablature is 'right on time,' and as far as I'm concerned, 'priceless.' Thank you...

Don Roberts  
APO New York, NY

Dear GUITAR,

In your Jan. '90 issue, the song "Dr. Feelgood," by Motley Crue, it calls for tuning down one whole step. I find this a lot of extra hassle, when all one has to do is tune the low E to a D. For the crunch, playing this song live, who wants to take the time to tune everything down one whole step? Or keep an extra

guitar tuned? Over the years, I have found other songs that are played by only dropping the low E to a D: "Fat Bottom Girls," by Queen, "Lay It Down," by Ratt, and "Unchained," by Van Halen, to name a few. So for learning "Dr. Feelgood," I suggest tuning the low E to D and drop everything in the tab one whole step.

Leon Estep  
York, PA

## NEXT MONTH

VIVIAN CAMPBELL/RIVERDOGS  
ERIC CLAPTON  
VAN HALEN  
FASTER PUSSYCAT  
SOUNDGARDEN  
WITH TRANSCRIPTIONS TO  
TOY SOLDIERS  
I WISH IT WOULD RAIN DOWN  
HOT FOR TEACHER  
HOUSE OF PAIN  
HANDS ALL OVER

## NOW YOU DON'T HAVE TO GO TO PIECES TO GET SOPHISTICATED 8-TRACK PRODUCTION.

Up to now, to achieve 8-track recording you needed a room full of equipment, four arms, and more wires than the phone company.

Enter the Tascam 688 midi-studio. A completely integrated 8-track production system with all the capabilities of a recorder, mixer and synchronizer.

And at \$3295,\* it costs less than buying components individually.

There are twenty inputs for you to work. Plus, an Automatic Mixer Routing system that simplifies multi-track mixing.

By recording onto standard audio cassettes, the 688 offers convenience at a cost savings. And you won't believe how good it sounds. With sonic capabilities that go head-to-head with any 8-track reel-to-reel.

So get down to your local Tascam dealer and hear the new 688 for yourself. You'll see we've got it all together.

# TASCAM®

© 1989 TEAC America Inc., 7733 Telegraph Road, Montebello, CA 90640, 213/726-0303.  
\*Manufacturers suggested retail price.





# Andy Timmons

## DANGER DANGER

### FROM BACKSTAGE TO ONSTAGE...IT'S PEAVEY



Andy Timmons didn't have to search far to find the perfect gear to rock and roll with Danger Danger. Peavey's complete line of rack-mount preamps, power amps, and signal processors allow Andy to customize a "rack" that nails down exactly the stage sound he's after—like Peavey's UltraVerb™ digital reverb, all-tube RockMaster® preamp, and all-tube CLASSIC® Series power amps. And for backstage practice amps, there's not a line of single units on the market to match Peavey's versatility, performance or reliability. Before the show, Andy warms up with the Peavey Bandit®, the world's number one selling single unit guitar amp. Backstage to onstage, there's no other gear that performs like a Peavey.

*The Monitor®* magazine from Peavey is a publication filled with the latest information that musicians want to know. Included are interviews with today's hottest players. You also get the latest news on Peavey equipment.

To receive 4 issues for only \$5.00\*, send check or money order to: *Monitor®* Magazine, Peavey Electronics,

711 A Street, Meridian, MS 39302-2898.

\*Prices good in U.S. only.



The Musician's Edge



Gene Ambo



# ALEX SKOLNICK

BY JOHN STIX

**One benefit of this age of communication in which we live, is that music of all styles and eras is available in one form or another to just about anyone with the inclination to check it out. This has resulted in more musicians being better educated in more styles of music than at any other time in history. And few guitarists have used their listening education to better advantage than Alex Skolnick of Testament. This study hall In the Listening Room spans styles and eras like few we've ever done.**

1. "Detroit Rock City" from *Destroyer*, by Kiss/Casablanca

**ALEX:** That's "Detroit Rock City" from *Destroyer*. I grew up on that song. It's powerful compared to stuff like *Crazy Nights* and *Hot in the Shade*. This music creates a completely different atmosphere. It also brings back memories of when I used to dress up as Paul Stanley for Halloween. They were like superheroes to me. They were more than musicians. I had their posters on my wall before I had their records in my collection. You can't put the makeup and the

theatrics on the records. That's what attracted me. It was more the dream to be a superhero than to be a practicing musician. I don't think I've seen anything that had as much effect on people as Kiss did. Of course, it's the music that means the most to me now. After I started purchasing the records, the more I listened to it, the more I liked it. "Detroit Rock City" was a very popular song in my book. Now I'm much more interested in technical music, but these songs still move me. Ace's playing is still memorable to me. I can still hum the solos. I

recently saw a 1976 video of "Deuce" and I really liked what Ace was doing. I thought he had a lot of soul in his playing.

2. "Short Tales of the Black Forest" from *Land of the Midnight Sun*, by Al DiMeola/Columbia

**ALEX:** Chick Corea and Al DiMeola, two of my favorite musicians. This song is still one of my favorite jazz fusion songs. I still break it out occasionally and work on it. It paints so many different moods. I can't think of any other kind of music that does that. That's the difference between this and Kiss. I still appreciate Kiss, but I wouldn't want to listen to it every day, the way I did when I was nine. Chick Corea and Al DiMeola, together or separately, I could listen to every day of the year and never get tired of it. I've seen Chick by himself and he's just as impressive, if not more so. On this tune, it's like they have a MIDI cable hooked up to each other. Not only is it very tight, but different colors are created and it inspires moods with the listener and it builds and comes to a climax. To this day, I cannot figure out what's improvised and what's not. It all sounds so composed. It sounds like a great composition. One sign of a great composition is to sound like improvisation, but everything should have a purpose. I'm not sure this tune would strike somebody else the way it would strike me. I've played it for other people and certain people reacted the way I do and other people say can we listen to U2 now. The best way to get to that point is to talk to and try to play with musicians who have been improvising for a long time. It's all pretty new to me. When I first heard this, it was beyond anything I could do; it was so fast and complicated. Over the last few years I've done so much studying that it's starting to make sense. I'd love to be able to compose like that. Not just be able to play fast, but be able to play music that creates moods. I don't think I've ever nailed exactly what I was going for. But I think the intro solo on "The Ballad" was pretty spontaneous. That was last minute. The style was inspired by the piece we just heard. Also a piece called "Mediterranean Sundance." When I play that solo live, I play it on electric and I feel like I nailed it on the head.

3. Coda from "I Want to Talk About You" from *Live at Birdland*, by John Coltrane/ABC Impulse



**ALEX:** That's wild. It's chromatic, yet it's diatonic. You can hear the melodies to the scales but then he'll take you through a long chromatic run. It will surprise you. I could listen to that stuff for a long time. A lot of people think I'm crazy when I put something like that on. When everybody else is listening to Metallica, I hide under my Walkman with stuff like this. That was the coda to a John Coltrane performance

Great, I love Coltrane. The problem I had originally with guitar soloing was that I was stuck in a box. I knew this one position of the scale and I tended to stay there. With the saxophone you're not looking at the scales. I guess you don't see anything. You just hear it. Saxophone players go all over the place, especially Coltrane. Guitar players like Steve Morse and Vai and Holdsworth also go all over the place. They are not limited. That's one of my goals, to be unlimited. This track has no backup chords, so there's no limitations at all. It's even more interesting to hear him on a tune like "Giant Steps." The changes are happening every second, yet he is still taking you places you would never expect him to take you.

4. "A Friend Is a Friend" from live tape of The Who

**ALEX:** I like the production on that. It

sounds big. Big is hard to put into words. Just an acoustic guitar can sound big, a whole orchestra playing Beethoven can be poorly produced and not sound big. This has that big sound. He's always got great production, however this is not one of my favorite songs. It sounds like a song you'd sing around a campfire. There are certain moods where you want to hear a song like that. I know it was written as a children's song, but overall, I prefer something with more energy. I'm sure it's going to appeal to a lot of people for a long time to come, but all the other stuff we've heard is much more upbeat and energetic. That's the kind of stuff that appeals to me. His solo here sounded kind of Spanish at times. He was doing mostly chords. It wasn't the most cleanly executed solo, but it was not bad. A lot of people have a hard time using chords in solos like that. He's such a great composer. I've heard people put down his guitar solos. But who else could compose songs like that? His songs are going to last a long time.

**This was live.**

He's always had that quality. I remember *The Secret Policeman's Other Ball*, where he did "Pinball Wizard" and he sounded huge. Just him. That's another sign of a great song. Sting had that same quality when he did "Message in a

Bottle" by himself. It gave me goosebumps.

5. "Desert Rose" from *A Via Musicom*, by Eric Johnson/Capitol

**ALEX:** I totally got the point of the song in the beginning. That's why I wanted to fast forward it to the solo. It sounds like something you'd hear on the radio. I knew the chorus was going to be there. I knew the verse was going to be there. That solo was beautiful. I was not expecting that. That solo sounded like a cross between Allan Holdsworth and Joe. It was so fluid, you couldn't even hear the pick hitting the strings. The notes that were used were very pretty—the 9th, the 4th and the 6th. The solo was better than the song. I thought the song was going to be one of those overnight hits you hear on the radio. I wasn't expecting a solo like that. Usually they don't let the solos blow for that long on something this commercial.

**That was Eric Johnson on vocals and guitar.**

Interesting. I've heard a lot about him. I've been inspired by his interviews. I saw him play acoustically once. It was great. I'd never heard his electric before.

6. "The Answer" from *Passion and Warfare*, by Steve Vai/Relativity

**ALEX:** It sounds like Vai. I know it's not Joe. This is from the solo album. It's really cool. It's fair to say that I think differently from the general public. I've been in the studio so many times that even when I'm in bed listening to a tape, I listen with trained ears. I listen to exactly what's going on. That's how it is here. Studying it, I really like it. He has such an identity. You just know it's Vai. That's a cool quality. I like the drum sound. I usually don't like the drum sound on guitar albums, but I like this. It's got a good groove. It makes you move. I like the voices on the keyboard. The individual production qualities are the things I usually find lacking on guitar albums, no matter how amazing the guitar playing is. Obviously that was great guitar playing. It had lines that were hummable. It was rhythmically interesting. There were lines that were so fast they were scary. There was also a lot of fooling around with effects. Most importantly, everything sounds like it has a purpose. It doesn't sound like he's just sitting there trying to show off. It sounds like music. I'd like to be able to do that kind of stuff. It takes different people different amounts of time to find their own identity. Steve Vai did it through years of schooling and studying and touring. Keith Richards did it seemingly in no time. They are vastly different players, but both have their own identity. I'm still searching; I think I have a long way to go.

Part tradition, part magic.

For some players only tube amplifiers will do. Keep yours at its best. Demand only genuine Fender tubes.

Fender®  
Strings  
Picks  
Accessories



# BRUCE FAIRBAIRN

Interview by Bruce Pollock

**A** brief rundown of Bruce Fairbairn's producing credits reads like a case of terminal name-dropping in the annals of hard and heavy rock. Starting out with *Loverboy*, the Vancouver-based Fairbairn has consistently matched musical wits with the titans of guitar-based thunder, from Bon Jovi to Aerosmith to Poison to AC/DC. He agreed to share some of his secrets on the art and science of producing in this three-part interview. In some ways, a record producer is like the director of a movie. As a producer, what is your directing style?

I guess, if you're making the analogy, you've got to think of someone who directs a picture for a Jack Nicholson, say. You don't think of it as a director's film. You think of it as a Nicholson film. I'd be happier to have somebody come up and say, "Boy, that was the best Aerosmith record I've ever heard," rather than, "That's the best Bruce Fairbairn record that Aerosmith's ever made." I try to put the priority on that, so I don't think that I have a particular style. I just go in there and I take off my coat, stick some mikes up, and let the guys play. I like things live; it has more energy to it, and it shows off the band. I mean, it's the band playing; it's not me taking the band and putting it into my particular mold.

## How do you approach guitarists?

Some guys go through bigger emotional swings during the course of an album. They do great during the basic tracks, then all of a sudden, when it comes time to do leads, they get really nervous, and they start to choke up a little bit and they need a lot of encouragement just to get them playing the way they can play. I try never to be critical of a guitar player, because I'm there to make their album, and if I tell them that they're not playing good stuff, that's not gonna help anything. I think the best way to get the best out of a player is to encourage them to play, to get them in a situation where they have fun playing, where they look forward to going in to play their parts. That way they open up more, they're more open to experimentation, and certainly when it comes to solos, they're more relaxed. They're not thinking about every little string scrape, or every little fret buzz, or every note. They're thinking more in terms of the whole feel of the

solo, in terms of the emotion and the excitement of the performance, 'cause as soon as you start thinking about, "Oh, boy, is this bend gonna go a little flat?" Or, "Am I gonna miss a note in this run?" you're finished.

## Isn't it true that no guitar player is ever happy with his sound?

I haven't found that. On a given song, a guitar player may come back and think, "God, it could have been better if I did this." But I've had lots of instances where we've walked away from it and said, "Geez, that is a great guitar sound." It may not be a great guitar sound five years from now, but right now, in this room, it sounds great. If they're getting a good sound, and they can hear it, their playing improves 50%, compared with something if they're struggling. But every guitar player has a different idea of what a good guitar sound is, of what a guitar solo is, what a good rhythm sound is. When you go in with a player, you're there to get his favorite guitar sound, unless he comes in and says, "I've never had a guitar sound I've liked. Let's work on one together," in which case, you can go back in your file, in the back of your head, and go, "Well, this worked real good for so and so, and let's start with this."

But, first of all, it's gotta come from the guitar player. It's gotta come from his fingers, and then it's gotta come from the amp. If those two things are working, then you've got it beat. If you've got a problem with either one of those two basic ingredients, then you can struggle with the translation on the tape for days, and not make it work. For example, Joe Perry is an easy guy to get a good guitar sound on because he chooses the right guitar; he's a good player, so his technique allows his guitar to speak properly. We usually use a very simple kind of setup with Joe. It's usually one amp, and we choose the amp for the kind of sound we want. It's really an easy process, and all you have to do is put your mikes in the right place, and tweak your amp a little bit, and there it is. With C.C. DeVille, he came in with a different kind of approach. He had quite a lot of gear that he was used to hooking up, basically, from his live setup, and what I sug-

gested to him was, look, let's just take your two favorite Marshalls and your favorite guitar, and work it from there. And so we got him what I think is a better kind of guitar sound. He was a lot happier with it, in that it was less complex, and it required a lot less gear, but yet, it sounded bigger. Also on this record, C.C. said, I'm interested in trying to expand my horizons a bit, rather than just taking my favorite guitar and a ton of cabinets, and that's it for the record. So, we got him in touch with a nice old Stratocaster, and we used that on a couple of songs. We played a little acoustic slide on an old Harmony guitar, and we even did some stuff with some Les Pauls. So we really tried to get some character sounds on the Poison record. **Have you had any experiences where you have seen a player reach beyond himself on a session?**

All the time. Guitar players stretch out the most when they're not thinking about what they're doing. If they're playing a solo, it happens when we're just getting the sound up, and you're still fiddling a little with the EQ, and moving a mike around a bit, and you run the tune, just so you can get a sound. The guys aren't thinking: well, I'm doing a solo for the record here. I'm just playing. And that's when the great stuff happens. Sometimes I'll stop and say, "Forget about starting where you think you want to start. Start on the 9th fret here." Or, I'll put a slap on, just monitor-back, so they'll be hearing something different than they have, and it'll cause them to play a different solo, or a different combination of notes with a different feel. Or, I'll give them another guitar. I'll say, here, put the Jackson away for a second. Try this Les Paul. And right away, they'll go, "But I've never played this solo on a Les Paul before." I'll say, just play it. And all of a sudden, because of the different feel of the guitar, and the different tone, they'll play differently, and sometimes it's better, and sometimes it's not as good, but at least they've tried something. If you don't take that chance, then nothing exciting's going to happen. You're gonna get what you were gonna play in the first place. ➔



# PHYSICAL PROPERTIES PART II: Attack and Sustain

by Gary Levinson

Last month we discussed the effect of the construction materials on the sound of a guitar. The *inherent resonant frequency* of the material affects the *harmonic series*, or *overtones*, produced by the instrument and the resulting tonal character. This month I want to look at the effect of the construction methods.

The end points of the vibrating string (nut and bridge) must be part of a stable construction. Once a string is plucked, the energy transferred to the string by your pick or finger should be expressed in the form of a compact attack. It should then be translated back and forth along the strings for as long as possible to give a good sustain. The stability of the neck-body unit is determined by the construction method. The physical characteristics of the body and neck material (hardness, elasticity, etc.) will not be considered in this article.

Which factors affect this stability? 1) The connection, or joint, between neck and body; 2) the material used for the nut and the method used to mount it; and 3) the material used for the bridge and the method used to mount it. This month's theme is the neck-body connection, and next month I want to discuss the hardware factors.

By choosing different methods of construction we can influence the attack and sustain of an instrument. By *attack* I mean how quickly the sound is produced once you pick a string. Does it come quickly, compact and full or slowly rising and less defined? *Sustain* refers to the length of time a note remains audible after it is picked. A good guitar or bass will have a long sustain.

Pick up your guitar, holding the body in one hand while you pick the strings with the other. You will notice that the entire instrument vibrates along with the strings. The vibrational energy of the strings is transmitted by the nut and bridge to the neck and body. If this process takes place constructively, the strings will vibrate for a long time and the sustain will be good. On the other hand, if the strings and the instrument affect each other negatively, the vibrational energy from the strings will dissipate quickly.

The three most common neck joints are: 1) Bolt-on—the neck is connected to the body with screws—2) Set—the neck is glued to the body—and 3) Neck-Thru—the neck is a continuous piece from the headstock to the bridge with the body wings glued on the sides.

From a manufacturing standpoint, the easiest method is to produce the necks and bodies independent of one another. The neck is mounted to the body with a few screws and the instrument is finished. If the neck is defective it can simply be replaced. But this method is not without potential disadvantages. The neck and body should vibrate as a unit to minimize energy dissipation from the strings and the resulting loss of sustain. The two pieces should fit together tightly and the contact area between the vibrating parts be as total as possible. Thick, uneven lacquer or shims in the joint prevent clean transmission of the vibrational information. Highs and lows can get lost, sustain is reduced, and the instrument is reduced to a dead sounding wood pile. Under these circumstances, it is difficult to get an instrument to sing. On the other hand, a well made bolt-on can lead to an excellent instrument. This type of neck joint plays a somewhat selective role in the translation of vibrational energy. The bass and low mid-range frequencies are somewhat reduced. For this reason, bolt-ons are usually not as fat sounding as set-neck guitars. But the selective nature of the joint gives the instrument a more dynamic and clear tonal character, which is very desirable.

A set neck offers a different set of characteristics. Assuming a well made joint, the neck and body are in complete contact with each other. This type of joint minimizes frequency losses and the stability leads to a more precise attack and longer sustain. Clearly and accurately made, a glued neck offers a stronger joint than anything else, including a neck-thru (remember, the chemical process of adhesion created by the glue is stronger than most woods). There is another important factor here to consider. The neck and body can be made of different materials exhibiting contrasting tonal characteristics. This

can be used to tune the resulting guitar to a specifically desired sound much more effectively than with a neck-thru. This is less a question of quality than of personal preference of the individual musicians.

The problem with set necks is again in manufacturing. Since every neck should fit every body in a production series, the parts may be made with large tolerances to minimize fitting problems. The less than accurate joint is then "fit" using strips of veneer and an extra portion of glue. The result is clear. Instead of achieving a continuous transmission of energy along the neck and body, the vibration dies in the glue-filled holes of the joint. Again, precision and quality are the determining factors for the resulting product.

A neck-thru construction represents the highest grade of continuity in neck/body construction. The nut and bridge are mounted on the same construction element and the translation of energy along this element is not impaired by a joint. The resulting tone of the instrument is strongly affected by the inherent resonant frequency of the material used. Clear highs and strong bass usually characterize these instruments. The strings can react more quickly due to the enhanced stability of the instrument, and a precise attack and long sustain are usually present. All this assumes, of course, that the materials used were of high quality. A thru-neck of soft, instable wood will obviously not provide the above-mentioned advantages. Well aged and properly dried woods are absolutely necessary to successfully use this construction method. Remember, you don't want to have to change necks on this kind of guitar.

In closing, I want to again underline that all three of the above-mentioned construction methods have tonal and dynamic advantages and disadvantages. The personal likes of the musician will always play a role in which instrument he or she chooses. One thing is absolutely certain—there is no substitute for attention to detail, good materials and precise workmanship. The most important ingredient in a good sounding instrument is QUALITY. ➤



You can't buy  
licks this hot.  
But you can  
get 'em for Free.

Just go to a Fender dealer, try out the Yngwie Malmsteen Signature Series Strat® – or any Fender guitar or bass. Ask the dealer to sign the coupon below, and you send it to Fender. It's that simple!

This special Limited Edition CD contains some of the best licks Yngwie has ever recorded. And the only way to get it is through your Fender dealer. But hurry, offer good only while supply lasts.

Don't miss Yngwie's newest release, Eclipse – available from Polygram at your record store. Photo of Yngwie courtesy of Larry DiMarzio.



To be filled in by Fender dealer:  
(Must be completed for valid coupon)

Store Name \_\_\_\_\_  
Fender Dealer # \_\_\_\_\_  
Salesman's Signature \_\_\_\_\_  
Fender model tried \_\_\_\_\_

Send to: **Malmsteen CD**, c/o Fender, 1130 Columbia Street, Brea, CA 92621

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

©1990 FMIC

(Print clearly – this will be the mailing label)

**Fender®**



# THE CRTC MUSIC GUIDE

LOOK WHO'S AVAILABLE THIS WEEK

## JANET JACKSON ROCKS THE NATION.

Janet Jackson—  
Rhythm Nation  
1814. (A&M)  
388-918



Billy Joel—Storm Front.  
I Go To Extremes; more.  
(Columbia) 387-902

Linda Ronstadt—Cry Like A Rainstorm,  
Howl Like The Wind. With Aaron Neville.  
Don't Know Much & All My Life; plus Adios;  
So Right, So Wrong; etc. (Elektra) 389-874

Ricky Van Shelton—RVS III.  
Statue Of A Fool; I've Cried  
My Last Tear For You; etc.  
(Columbia) 402-040

"Born On The Fourth Of July" Original Soundtrack	404-947	MICHEL'LE	404-483
DWIGHT YOAKAM Still Lookin' For A Hit	389-718	BIZ MARKIE The Biz Never Sleeps	389-585
ENUFF Z'NUFF	388-967	CARPENTERS Lovelines	388-942
MELISSA ETHERIDGE BRAVE AND CRAZY	388-090	GRATEFUL DEAD BUILT TO LAST	388-025
THE BEACH BOYS STILL CRUISIN'	387-092	JOE COCKER One Night Of Sin	387-084
JEFFERSON AIRPLANE	385-906	PETE TOWNSHEND THE IRON MAN	385-724
"BATMAN" Music From The Motion Picture	383-885	BEASTIE BOYS Paul's Boutique	383-786
GEORGIA SATELLITES In The Land Of Salvation And Sin	400-598	THE CHARLIE DANIELS BAND SIMPLE MAN	400-523
REBA MCENTIRE LIVE	400-739	PAUL SIMON Songs 71-86	1400-721 390-724
DI JAZZY JEFF & FRESH PRINCE And In This Corner	400-838	BELINDA CARLISLE RUNAWAY HORSES	400-788
ROBERT PALMER Additions, Volume One	400-937	THE FRONT	400-903
ACE FREHLEY Trouble Walkin'	401-299	OZZY OSBOURNE JUST SAY OZZY	401-265
LOVERBOY BIG ONES	401-661	PAT BENATAR BEST SHOTS	401-646
RUSH Presto	401-695	CROSBY, STILLS, NASH AND YOUNG DEJA VU	404-202
QUINCY JONES RETURNS. Quincy Jones— Back On The Block. (West Warner Bros.) 389-577		JIM CROCE Jim Croce Live: The Final Tour	403-154
		ROY ORBISON ALL-TIME HITS	377-945
		MARVIN GAYE GREATEST HITS	367-565
		LITTLE FEAT Feats Don't Fall Me Now	363-523
		JETHRO TULL AQUALUNG	345-157
		A Decade Of Steely Dan	*341-073
LENNY KRAVITZ LET LOVE RULE	401-893	BILLY JOEL® THE STRANGER	277-491
GEORGE HARRISON Best Of Dark Horse 1976-1988	402-594	LED ZEPPELIN Led Zeppelin IV	291-435
JODY WATLEY You Wanna Dance With Me?	402-610	JIMI HENDRIX Electric Ladyland	1291-658
GIPSY KINGS MOSAÏQUE	402-727	IRON BUTTERFLY In-A-Gadda-Da-Vida	294-629
ORAN "JUICE" JONES TO BE IMMORTAL	402-784	ELTON JOHN'S GREATEST HITS	319-541
ZIGGY MARLEY & THE MELODY MAKERS ONE BRIGHT DAY	386-987	JOE COCKER Mad Dogs And Englishmen	1389-783 399-782
RICHARD MARX Repeat Offender	380-915	ROXETTE LOOK SHARP!	381-939

EARTH, WIND & FIRE HERITAGE	404-004	HANK WILLIAMS, JR. LONE WOLF	403-840
STACY LATTISAW WHAT YOU NEED	405-365	HAVANA BLACK INDIAN WARRIOR	405-175
SEDUCTION Nothing Matters Without Love	404-954	KILLER DWARFS DIRTY WEAPONS	404-921
SAVATAGE GUTTER BALLET	404-855	PRONG BEG TO DIFFER	404-699
JOHN WESLEY HARDING	404-509	CALLOWAY ALL THE WAY	404-491
"FLASHBACK" Original Soundtrack	404-400	D.R.I. THRASHZONE	404-012
JUNGLE BROTHERS Done By The Forces Of Nature	403-725	MAZE FEATURING FRANKIE BEVERLY GREATEST HITS/EPISODES	403-642
M.C. HAMMER Please Hammer Don't Hurt 'Em	403-477	MIKI HOWARD	403-451
EDDIE MONEY Greatest Hits/Sound Of Money	403-428	THE KINKS UK JIVE	403-303
THE FIXX One Thing Leads To Another - The Best Of The Fixx	402-974	DAVE GRUSIN "The Fabulous Baker Boys" Original Soundtrack	402-958
NICK LOWE Basher: The Best Of Nick Lowe	400-002	RANDY TRAVIS No Holdin' Back	389-767
MARK KNOPFLER "Last Exit To Brooklyn" Original Soundtrack	389-536	BIG DADDY KANE It's A Big Daddy Thing	389-460
BRITNY FOX BOYS IN HEAT	388-421	RICKIE LEE JONES FLYING COWBOYS	388-199
TAYLOR DAYNE CAN'T FIGHT FATE	388-017	ELTON JOHN Sleeping With The Past	387-993
KING'S X Greenwich Goes To Nebraska	387-019	HARRY CONNICK, JR. Music From The Motion Picture "When Harry Met Sally..."	386-821
KOOL MOE DEE Knowledge Is King	384-339	ANDERSON, BRUFORD, WAKEMAN, HOWE	384-115

PETTY'S  
HOTTEST.  
Tom Petty—  
Full Moon  
Fever. (MCA) 382-184

KAOMA WORLD BEAT	402-800	BOBBY BROWN Dancal ... Ya Know It!	402-602
STEVE SALAS COLORCODE	404-970	HERICANE ALICE Tear The House Down	404-962
BLUE OYSTER CULT Career Of Evil: The Metal Years	404-871	SHEENA EASTON THE COLLECTION	404-863
BLACK SABBATH No Soul 'N' Soul For Rock 'N' Roll	1404-632 394-635	SMOKEY ROBINSON LOVE, SMOKEY	404-566
ALANNAH MYLES	404-475	THE OAK RIDGE BOYS American Dreams	404-434
		KYLIE MINOQUE ENJOY YOURSELF	403-857
		THE BIG F	403-592
		3RD BASS The Cactus Album	403-436
		QUEEN LATIFAH All Hail The Queen	403-287
		CHUNKY A Large And In Charge	402-875
		TERENCE TRENT D'ARBY NEITHER FISH NOR FLESH	389-726
		DIVING FOR PEARLS	389-031
		LOU GRAMM LONG HARD LOOK	388-108
		DAVE EDMUNDS Closer To The Flame	387-126
		STEVE STEVENS ATOMIC PLAYBOYS	386-086
		TIN MACHINE	383-976
		BILLY SQUIER HEAR AND NOW	383-760
		THE BEST OF LUTHER VANDROSS... THE BEST OF LOVE	1400-473 390-476
		JOE SATRIANI Flying In A Blue Dream	400-655
		ROGER WHITTAKER Best Loved Ballads	400-747
		BILLY OCEAN GREATEST HITS	400-879
		CHICAGO® Greatest Hits 1982-1988	401-166
		SURVIVOR GREATEST HITS	401-521
		DON HENLEY The End Of The Innocence	383-802

### On The Cutting Edge

SINEAD O'CONNOR I Do Not Want What I Haven't Got	405-001	THE BLUE NILE HATS	404-525
THEY MIGHT BE GIANTS FLOOD	404-376	MINISTRY The Mind Is A Terrible Thing To Taste	404-194
THE CREATURES BOOMERANG	403-584	DON DIXON EEE	403-311
KATE BUSH The Sensual World	401-232	ERASURE WILD!	400-820
LAURIE ANDERSON STRANGE ANGELS	389-940	IAN MCCULLOCH CANDLELAND	389-593
DAVID BYRNE REI MOMO	389-494	SMITHEREENS SMITHEREENS II	389-387
BIG AUDIO DYNAMITE Megatop Phoenix	388-215	SQUEEZE FRANK	388-058
ALICE COOPER SCHOOL'S OUT	402-644	ELECTRIC LIGHT ORCHESTRA OUT OF THE BLUE	400-325
THE WHO Who's Better, Who's Best	1376-657 396-655	JERRY LEE LEWIS 18 Orig. Sun Hits	*369-108
JONI MITCHELL Court and Spark	367-102	TRAFFIC John Barleycorn Must Die	364-935
BOB DYLAN Highway 61 Revisited	362-285	GRATEFUL DEAD American Beauty	358-895
BEST OF PROCOL HARUM	344-457	THE BYRDS GREATEST HITS	342-501
JETHRO TULL ORIG. MASTERS	340-315	THE BEST OF KANSAS	327-742
SANTANA'S GREATEST HITS	244-459	SIMON/GARFUNKEL GREATEST HITS	219-477
BEST OF THE DOOBIE BROS.	291-278	STEVE MILLER BAND Greatest Hits 1974-78	290-171
EMERSON, LAKE & PALMER Brain Salad Surgery	291-526	DEEP PURPLE MACHINE HEAD	291-484
CHEAP TRICK AT BUDOKAN	292-326	JACKSON BROWNE THE PRETENDER	292-243
THE KINKS KRONIKLES	1315-093 395-095	CREDENCE CLEARWATER REVIVAL 20 Greatest Hits	1308-049 398-040
THE DREGS Divided We Stand— The Best Of The Dregs	386-979	ROLLING STONES	1350-652 390-658
GLORIA ESTEFAN CUTS BOTH WAYS	382-341	BAD ENGLISH	383-463

OINGO BOINGO Dark At The End Of The Tunnel	404-541	TANITA TIKARAM The Sweet Keeper	403-832
MIDNIGHT OIL Blue Sky Mining	402-636	PSYCHEDELIC FURS BOOK OF FURS	400-689
THE JESUS AND MARY CHAIN AUTOMATIC	389-551	RED HOT CHILI PEPPERS Mother's Milk	389-205
R.E.M. EPONYMOUS	374-777	BO DIDDLEY Bo Diddley Is A Gunslinger	379-677
VERY BEST OF POCO	1367-623 397-620	VAN MORRISON Saint Dominic's Preview	364-927
BEST OF THE DOORS	1357-616 397-612	BEST OF THE DOORS	1357-616 397-612
BAD COMPANY 10 FROM 6	341-313	JOE COCKER'S GREATEST HITS	320-911
JOE COCKER'S GREATEST HITS	320-911	VAN MORRISON TUPELO HONEY	210-856
LINDA RONSTADT'S GREATEST HITS	286-740	ALICE COOPER GREATEST HITS	291-476
LED ZEPPELIN Physical Graffiti	1291-682 391-680	LED ZEPPELIN Physical Graffiti	1291-682 391-680
DEEP PURPLE Made In Japan	1294-652 394-650	GRATEFUL DEAD What A Long, Strange Trip It's Been	1291-633 391-631
BONHAM The Disregard Of Timekeeping	383-497		

### FEELING MOTLEY? SEE DR. FEELGOOD.

Mötley Crüe—Dr.  
Feelgood.  
(Elektra) 387-944







**THE B-52'S GO COSMIC.**  
The B-52's-Cosmic Thing.  
(Reprise) 383-877

# Choose Any 8 CDs or 12 Cassettes for 1¢

plus shipping and handling—with membership. Details below.

PLUS A CHANCE TO GET EVEN MORE MUSIC-FREE!

<b>KENNY G LIVE</b> 1401-505 391-508	<b>DON MC LEAN</b> For The Memories Volume 1 & 2 401-224	<b>BARBRA STREISAND</b> A Collection: Greatest Hits... And More 401-141	<b>YOUNG MC</b> Stone Cold Rhym'n' 400-085
<b>QUEEN THE MIRACLE</b> 383-547	<b>REGINA BELLE</b> STAY WITH ME 382-911	<b>DOOBIE BROTHERS</b> CYCLES 382-457	<b>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</b> IN STEP 382-374
<b>ALICE COOPER TRASH</b> 382-366	<b>L. L. COOL J</b> Walking With A Panther (Edited Version) 381-988	<b>THE CULT</b> SONIC TEMPLE 381-798	<b>WANG CHUNG</b> The Warner Side Of Cool 381-764
<b>K.D. LANG AND THE RECLINERS</b> Absolute Torch & Twang 381-624	<b>STRAY CATS</b> BLAST OFF! 381-442	<b>BONNIE RAITT</b> NICK OF TIME 381-087	<b>JEFF BECK'S GUITAR SHOP</b> W/ TERRY BOZZO, TONY WYMAN 380-303
<b>TONE-LOC</b> Loc'd After Dark 379-875	<b>MADONNA</b> LIKE A PRAYER 379-594	<b>HOOTERS</b> ZIG-ZAG 379-396	<b>FINE YOUNG CANNIBALS</b> The Raw & The Cooked 379-214
<b>MARTIKA</b> 379-149	<b>BOB DYLAN &amp; GRATEFUL DEAD</b> Dylan And The Dead 378-117	<b>DEBBIE GIBSON</b> ELECTRIC YOUTH 377-275	<b>CROSBY, STILLS, NASH AND YOUNG</b> AMERICAN DREAM 376-533
<b>SHEENA EASTON</b> The Lover In Me 376-095	<b>GUNS N' ROSES</b> G N'R LIES 376-087	<b>FLEETWOOD MAC</b> GREATEST HITS 375-782	<b>TINA TURNER</b> FOREIGN AFFAIR 387-118
<b>BILLY IDOL</b> VITAL IDOL 360-107	<b>THE POLICE</b> Every Breath You Take 348-318	<b>THE CARS</b> GREATEST HITS 339-903	
<b>JIMMY PAGE</b> OUTRIDER 370-387	<b>REO SPEEDWAGON</b> The Hits 367-672	<b>ROBERT PLANT</b> NOW AND ZEN 366-716	
<b>BOBBY BROWN</b> DON'T BE CRUEL 372-045	<b>STEVE WINWOOD</b> ROLL WITH IT 371-211	<b>LIVING COLOUR</b> VIVID 370-833	
<b>DIRE STRAITS</b> Money For Nothing 375-055	<b>EDDIE MONEY</b> Nothing To Lose 374-223	<b>U2</b> RATTLE AND HUM 1374-017 394-015	
<b>JOURNEY'S</b> GREATEST HITS 375-279	<b>.38 SPECIAL</b> Rock & Roll Strategy 375-139	<b>THE TRAVELING</b> WILBURY'S VOL. 1 375-089	
<b>CHER</b> HEART OF STONE 383-893	<b>SOUL II SOUL</b> KEEP ON MOVIN' 386-037	<b>WHITESNAKE</b> Slip Of The Tongue 387-027	

**PAULA PLAYS**  
FOR KEEPS.  
Paula Abdul—Forever Your Girl.  
(Virgin) 374-637

**Here's the latest!** Your guide to today's best music—over 200 selections to choose from, ranging from the latest hits to all-time favorites! And best of all, you can get Any 12 Cassettes or Any 8 CDs for a penny if you join the Club now!

**To get any 12 Cassettes for 1¢,** just mail the application together with your check or money order for \$1.86 as payment (that's 12 selections for only a penny, plus \$1.85 to cover shipping and handling). In exchange, you agree to buy 8 more selections (at regular Club prices) in the next 3 years—and you may cancel membership anytime after doing so.

**How the Club works:** every four weeks (13 times a year) you'll receive the Club's music magazine, which describes the Selection of the Month...plus hundreds of alternatives from every field of music. Up to 6 times a year you may also receive offers of Special Selections, usually at a discount off regular Club prices, for a total of up to 19 buying opportunities.

If you wish to receive the Selection of the Month or the Special Selection, you don't have to do anything—it will be shipped automatically. If you prefer an alternate selection, or none at all, just fill in the response card always provided and mail it by the date specified. You will always have at least 10 days to make your decision. If you ever receive any Selection without having 10 days to decide, return it at our expense.

The cassettes you order during your membership will be billed at regular Club prices, which currently are \$7.98 to \$9.98—plus shipping and handling. (Multi-unit sets, special and classical selections may be somewhat higher.) And if you continue after completing your enrollment agreement, you'll be eligible for our bonus plan.

**10-Day Risk-Free Trial:** we'll send details of the Club's operation with your introductory shipment. If you are not satisfied for any reason, just return everything within 10 days for a full refund and no further obligation.

**Order your first selection now at a big discount—and get 2 extra cassettes FREE!** You may also choose your first selection right now—we'll give it to you for up to 60% off regular Club prices—only \$3.98. Enclose payment now and you'll receive it with your introductory cassettes. This discount purchase immediately reduces your membership obligation—you then need buy just 7 more (instead of 8) in three years. What's more, this discount entitles you to 2 more hit cassettes as a bonus, FREE. Just check the box in the application and indicate your first selection and 2 free bonus cassettes!

**OR—IF YOU PREFER, YOU MAY TAKE 8 COMPACT DISCS FOR 1¢**

If you have a CD player, or are planning to get one, you'll surely prefer to get CDs now. As a new member, you may have any 8 CDs for a penny. Just indicate the 8 CDs you want and mail the application, together with check or money order for \$1.86 (that's 1¢ for your first 8 CDs, plus \$1.85 for shipping and handling). In exchange, you agree to buy just six CDs in the next three years at regular Club prices (which currently are \$12.98-\$15.98, plus shipping and handling)—and you may cancel anytime after buying six CDs. Otherwise, the Club works in the same manner as previously outlined.

**Extra Bonus Offer:** as a special offer to new members, take one additional CD right now for only \$6.95. This discount purchase entitles you to choose an extra CD as a bonus FREE. And you'll receive your discounted CD and your bonus CD with your 8 introductory selections.

## Columbia House

1400 North Fruitridge Avenue • Terre Haute, Indiana 47811

Selections marked with a \* are not available on Cassette.

†Selections with two numbers count as two selections—write each number in a separate box. © 1990 CBS Records Inc.

Columbia House, 1400 N. Fruitridge Ave.  
P.O. Box 1130, Terre Haute, Indiana 47811-1130

☐ **I PREFER CASSETTES**—so enroll me in the Club under the terms outlined in this advertisement. I am enclosing check or money order for \$1.86 (that's 1¢ for my first 12 selections, plus \$1.85 shipping and handling). I agree to buy 8 selections, at regular Club prices, in the next 3 years—and may cancel membership anytime after doing so.


☐ Also send my first selection for up to a 60% discount, for which I am also enclosing additional payment of \$3.98. I then need buy only 7 more (instead of 8), at regular Club prices in the next three years.


☐ **I PREFER CDs**—enroll me in the Club under the terms outlined. I am enclosing check or money order for \$1.86 (that's 1¢ for my first 8 CDs, plus \$1.85 for shipping/handling). I agree to buy 6 CDs, at regular Club prices, in the next three years—and may cancel membership anytime after doing so.


☐ **Extra Bonus Offer.** Also send me one more CD now, for which I've enclosed an additional \$6.95. ...and I'm entitled to this extra CD FREE!


**My main musical interest is (check one):**  
(But I may always choose from any category)

☐ **Hard Rock** Robert Plant, Aerosmith  
☐ **Soft Rock** Michael Bolton, Fleetwood Mac  
☐ **Modern Rock** Sinead O'Connor, Depeche Mode  
☐ **Light Sounds** Barry Manilow, Carly Simon  
☐ **Heavy Metal** Motley Crue, Slaughter  
☐ **Black Music** Luther Vandross, Bell Biv DeVoe  
☐ **Country**  
☐ **Jazz**  
☐ **Easy Listening** Ray Conniff, Johnny Mathis  
☐ **Classical**

☐ Mr.  
☐ Mrs.  
☐ Miss First Name Initial Last Name

Address Apt.

City

State Zip

Do you have a telephone? (01) ☐ Yes ☐ No 380/F90  
Do you have a credit card? (03) ☐ Yes ☐ No  
Do you have a VCR? (04) ☐ Yes ☐ No

Note: We reserve the right to reject any application or cancel any membership. These offers not available in APO, FPO, Alaska, Hawaii, Puerto Rico; write for details of alternative offer. Canadian residents serviced from Toronto. Applicable sales tax added to all orders.

JAV/WS JAW/EM JAX/BF JAY/RN



# YNGWIE MALMSTEEN SHREDS WITH

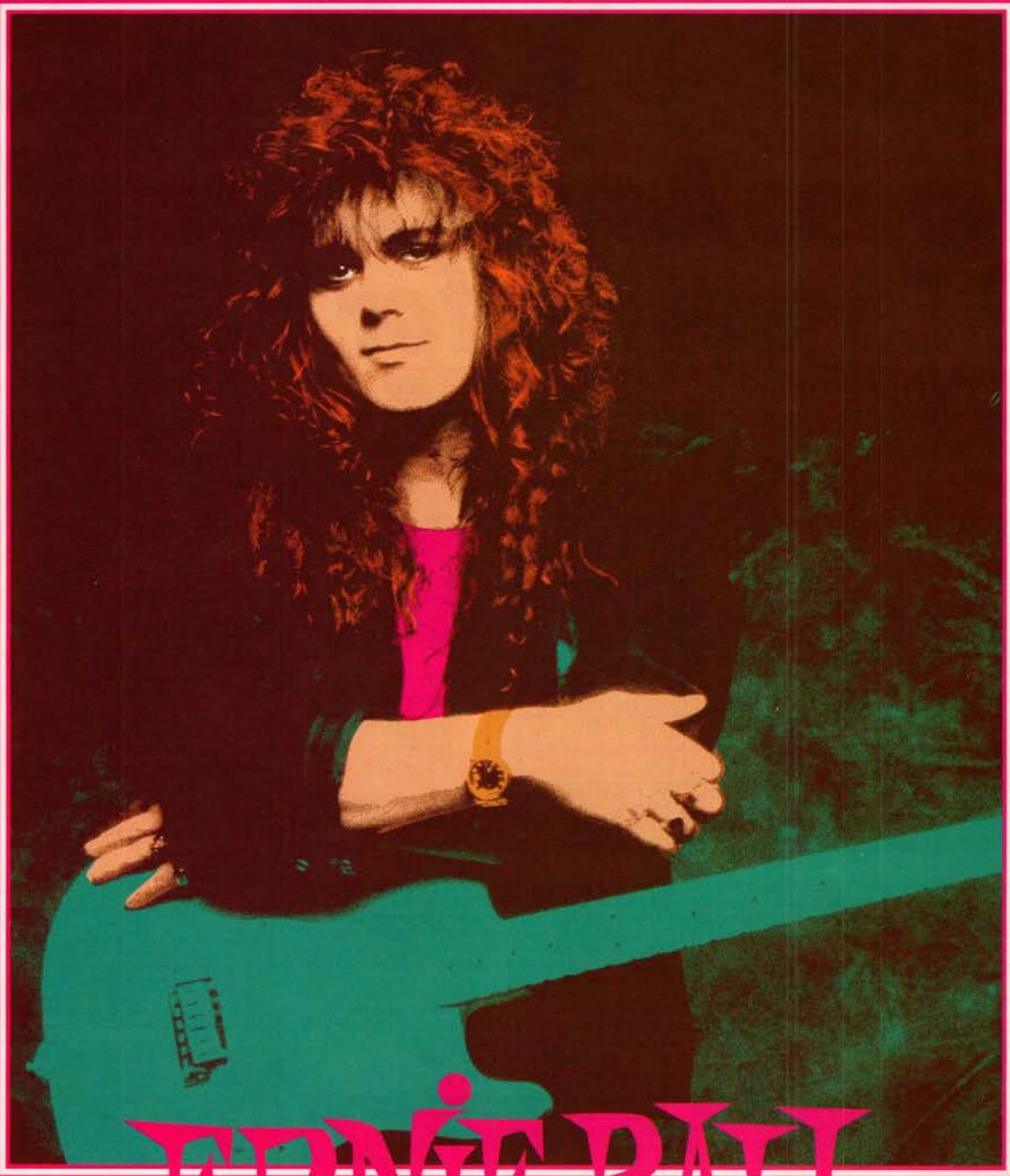


Photo: © 1990 Larry DiMarzio

## ERNIE BALL® STRINGS

LOOK FOR YNGWIE'S NEW RELEASE, "ECLIPSE"  
ON POLYGRAM RECORDS, TAPES, & CDS



# NO MORE WORKING **STU HAMM** FOR PEANUTS

BY ZEV KATZ



When Randy Rhoads used to seek out guitar teachers on the road to help him hone his classical chops, he was regarded as something of a trailblazer among his rocking peers. Now, barely a decade after his passing, there is a generation of players following his hallowed example, who were weaned on screaming rock, yet who also know the value of being well-schooled at their craft. Players like Steve Vai, Kirk Hammett, Joe Satriani, Tony MacAlpine, Randy Coven, Jennifer Batten, Alex Skolnick and Stu Hamm exemplify the merger of street smarts and book smarts that has arisen as one of Rhoads' more lasting legacies. On the road now with Joe Satriani, and a soloist in his own right (*Kings of Sleep*), bassist Stu Hamm finished a strong runner-up this year to GUITAR's perennial Readers Choice for Man on Bass, Billy Sheehan. As we find out in this interview with fellow bass player, Zev Katz (Robben Ford), Stu got his education at Berklee, but his most valuable post-graduate lessons came from hustling up a living as a musician.



Neil Zlozower





You're in an enviable position. You have your second record out, you're getting a pretty high profile with interviews, and the Joe Satriani tour's happening. What were you doing right before you hit? Were you like everybody else, throwing your amp in the car and playing weddings?

Oh, absolutely. I'm a serious war veteran. I played with an Elvis impersonator for a year. I moved to Dartmouth and worked at the Village Green and played Dartmouth frat dances. I played on a cruise ship for six weeks. I played Atlantic City with tuxedos 'till 4:30 in the morning, where you go out and drink until 10:00 in the morning just to get the taste out of your mouth. In L.A. I was playing in an over 50's singles club, blue ruffled shirts and tuxedos, getting on the table doing "Beer Barrel Polka." But I tell you, it all really paid off. It's all experiences and just learning about music. So, in the long run, now that it's over with, I can say it was a good experience. They are the good old days, but I hope they never come again.

**When did you start playing the bass?**

I grew up in Champaign, Illinois, where they had a great high school jazz band. My family's all musical. I played flute and had long hair in grade school. I was a real nerd, so being in the jazz band was great, 'cause Champaign Central were state champs. That's where I started playing bass. I learned by reading big band charts.

**Playing upright?**

Playing upright and electric. It was a great experience, because our junior high school band went to the state championship and this teacher from another school came up to me and said, "You know, I just want to tell you, you really got something. You really should stick at it." When you're 15 years old, that's real important to hear. A little encouragement can go a long way.

**Did the Steve Vai hookup take you to the next level?**

I met Steve at Berklee when we were 18, and I played his tapes from Frank Zappa. I was living in Boston, and I had quit Berklee. I was doing some jazz gigs around town, and I was just in the throes of apathy. My address was Public Alley 427. It was this alley and there were slobes and mud and rats and roaches in the alley. I was actually gonna move to D.C. and get a job in a shoestore. I weighed about 80 pounds. It was real tough, and then I got a call from Steve and I just took this gig for six weeks, a cruise ship to Florida. He said, "Oh, do you want to come up to L.A. and make this record?" So I moved out there and recorded the *Flex-able* album. I played with the Steve Vai band, the Classified, with Tommy Mars and Chris Frasier. We did some dates. We didn't really tour. Cliff Culatari, who signed Joe Satriani to

Relativity, came to all our gigs. Then I went back to Atlantic City, 'cause Steve got the gig with Alcatraz. When I got back into playing and managed to meet a few people, there was a very small cult following from *Flex-able*. At this point, I was doing duet gigs with myself and Scott, the keyboard player on my albums, mostly classical tunes, Gershwin songs, bass and piano, solo bass stuff. I invited Cliff down to a few gigs, and convinced him that there could be some future there. Relativity released *Flex-able* and Cliff signed me. It sounds easy, but I just talked him into it. I put out my first record, and Joe played on it. It was through Joe that I started to get my band. I'm real fortunate. Obviously, you'd like to raise your lifestyle a little bit, but you really can't ask for much more than making your own music and being alive.

**What are your earliest memories of listening to music?**

My father was a musicologist. He started the first international society for the study of popular music. In the '60s he was at the University of Illinois, and he was friends with John Cage and Ben Johnson, so I grew up around that. I saw the early Mahavishnu when Billy Preston opened up for them; I loved Billy Preston, and I couldn't care less about Mahavishnu. Now I'd be a little bit more conscious of what was going on. But I was always exposed to *Bitches Brew*, and Pink Floyd's *Ummagumma*. Those old days putting on Yes records was a big influence for me. I was always encouraged as far as music. I played piano, and part of me would have loved to have been a concert pianist. I just love the tone that people get out of a piano. There was a great story where I think it was Liszt went to see someone play and tried to get vibrato on the piano for months, and it finally drove him nuts.

**What is your favorite repertoire?**

Now I love Debussy. I'm a real hopeless romantic as I get older. When I was 19 I'd like every record. I'd key on one track, buy the record, listen to it constantly for a week, get it memorized. Now, it's either an old Yes record on a Sunday morning and pretending I'm 18, or I still like crunch: Def Leppard in stereo. But then music becomes more emotional with moods. "Clair de Lune" just breaks my heart, and I really like Wagner's *Parsifal*. The first act is like approaching the Holy Grail. I like Gershwin a lot, too. *Kind of Blue* was a record that was real important to me. When I was going to high school I played in frat bands, and I always thought, "Miles plays wrong notes and plays out of tune." One night I was like half asleep, listening to it, and I swear Miles said, "Hey Stu!" I swear to God, it was like talking. It was just, "Wow!" But jazz went

from the schlock pop music of white big bands to, technically, as far as you can go with Be-bop, and Miles said, "Hey man, let's play B minor for half a note."

**What other music are you into?**

My oldest brother plays Sarod and studies with Ali Akbar Khan. The Sarod is like a fretless sitar, northern Indian music. That music is pure emotion, which really turns me on. Each song has different scales. There's certain pieces that you can only play at certain times of the day. There's one piece called "The Fire Raga," that supposedly Khan-Sab played once, and he was in the hospital for two months because you just burn up when you do it. His dedication to the music is without any idea of commercial success or anything. It's just for the sheer well of emotions. That's real encouraging and impressive to me.

**When I was listening to your Bach, I was wondering if you ever saw this book called *Casales and the Art of Interpretation*. It's all about Casales, the master of Baroque phrasing. It's about the architectonics of Baroque music and phrasing and interpretation at it's peak.**

When I hear guys like John Pattitucci, Jeff Berlin, guys who can solo over changes, that blows me away. When I was going to Berklee, we did a little of that. But then you talk about a life commitment; if you're gonna really understand what Brecht was doing, and how he's reharmonizing, how you approach notes, it's just a fallen art form. The interpretation of a piece comes from where it's written, and the musicality comes from how you play it.

**Have you heard Jeff Andrews from Mike Brecker's band? Ridiculous soloist through changes. He and Mike Stern are like joined at the hip. They hang out together all the time, practice together all the time, and Jeff Andrews has completely blossomed as a player who can solo over changes. It's scary.**

What I did on "I Want to Know," is pretty good, but then I hear these guys. I don't like to see Berlin, his technical facility is pretty peerless. He's faster and cleaner than Jaco was. Pattitucci is amazing for the fingering. It's so frightening, but you reach a point where you're just pretty good at a lot of things. You know, first I learned every Chris Squire song. He played with a pick on a Rickenbacker. Then I heard Stanley Clarke and I wanted to be the fastest bass player alive. One of the most important nights of my life was November 8th, 1978. I just got to Boston and Weather Report was at the Orpheum. I really wasn't hip to Jaco. Just the way his heart and body worked together and his ease of communication changed my head to musical things. So I bought a fretless. I went through that phase, and I think you had to, just to learn the vocabulary. Then you start to find



# RESPONSE BASS



Washburn  
AB40

Washburn  
AB20

"YOU HAVE TO PLAY  
THIS TO BELIEVE  
IT. NOTHING COMES  
CLOSE TO THE  
SOUND OR FEEL OF  
THIS INSTRUMENT."

**CHARLEY  
DRAYTON**

"HEY MAN, ITS A  
GREAT BASS...  
UNPARALLELED  
TEXTURE AND  
TONE."

**JAMES  
'HUTCH'  
HUTCHINSON**

"IF YOU'RE LOOKING  
FOR A BIG WARM  
SOUND, THIS IS THE  
BASS."

**DARRYL  
JONES**

"A PERFECT BLEND  
OF TRADITION AND  
UNIQUE DESIGN...  
AN INSTANT CLASSIC!"

**BOB  
GLAUB**

"IT'S JUST A LOT  
OF FUN TO PLAY.  
IT WORKS."


**MICHAEL  
RHODES**

**WASHBURN**

Washburn International 230 Lexington Dr. Buffalo Grove, IL 60089-6940 708 541-3520  
Canada: Boosey & Hawkes Canada Ltd. 279 Yorkland Blvd., Willodale, Ontario, Canada M2J1S7

*What A Great Guitar Should Be*





# Find out how good good is



*Send for free course catalog*

Musicians Institute  
1655 McCadden Place Box 9401  
Hollywood, CA 90028 (213) 462-1384

**GIT**

**BIT**

**PIT**

**VIT**



your own voice. That's the difference.

I understand you first met Joe at a NAMM show?

I guess it was in '86 in Anaheim. He was being walked around by some people from Relativity. I had just been signed, so I was doing my schtick at the Factor booth. I met Joe, and he agreed to play on my album. I think the first gig that we ever did was that summer NAMM show in Chicago. Jonathan Mover (drums) had met Joe at Hoshino, where they make Ibanez guitars. Jonathan said that he was a big fan, and Joe was looking for a drummer for the NAMM show thing here, and so he sent Jonathan a tape, and he sent me a tape, and I met Jonathan about five minutes before sound-check. We went up there and basically winged it, but it was good. When you have accomplished enough musicians, you can give them a tape and they'll be able to play it back to you. Rehearsals are good for nit-picking, but you can get by a lot of the aggravation of 'this is the chorus and this is the bridge' with a tape.

Were the first shows very different?

It was much more of a jam-oriented thing in the beginning. The three of us built a nice improvisation. Then, as the shows got bigger, and we got more popular, a lot of the jams turned into set parts, and it became more of a rock show. But we still have that energy and that life in there that we've had since the

first day.

Did you feel you were playing cover songs, because someone was giving you bass lines?

No. It's important that this band's sound should always be aggressive and exciting, and not sound like a band playing Joe Satriani songs. I've played with Joe long enough that I basically know him and what he wants—when he's gonna want Jonathan and me to keep it rock solid, and when he's gonna want more energy from us. I don't think, live, it can ever be that straight, because it needs the extra punch in the energy. For learning the stuff from *Blue Dream*, it was different. When we learned the first two albums of material, it was basically, "Here's the tape," and I would listen to them just to get the forms and then we would kind of take it from there. For *Blue Dream*, I had more time to actually check out the songs and the parts before going into rehearsal.

I know he loves to play bass. Why did he use you on some songs?

I think there's a part where, just for sound and feel, that he wanted some things he wasn't capable of doing. Every note that I play that ended up on the album, I'm popping and slapping. I can only assume that there were a few parts that he knew I was capable of doing, and thought that I could swing 'em in there. We also ended up doing a few

tracks that didn't end up on the album. He just wanted me to come in there and lay down a bunch of stuff and see where he wanted them and where he didn't. "Bells of LaL (Part 2)" is actually one take at the end of the session.

How did it work with Steve Vai on *Passion and Warfare*?

With Steve, I go in there and sometimes he has charts written out for the sensitive ballads. A lot of the songs are songs that I had played years ago with Steve, like "The Answer" and "The Riddle." So, we'd listen down and I would get the form, and then we would take it four bars at a time, because he's a real nut on perfection. On "Erotic Nightmares," he wanted my input. A lot of times I think he just wanted my sound. I basically heard the song once through. He'd have a lot of his guitars flown over, mixed down to two tracks from another 24-track that he had. I'd listen to get a feel. But whereas "Bells of LaL (Part 2)" I did in one take, which was probably over three and a half minutes long, when I recorded with Steve, he is such a perfectionist, that I'm sure I didn't play more than five seconds on any of Steve's albums without him stopping and checking it against the click track and the rhythm guitar, and punching in for eighth notes and stuff like that. Steve has such a master plan in his head, that at times when doing it, it can seem a

## WELCOME TO THE JUNGLE



Confused about buying in today's sound safari?

Ross Systems offers a complete selection of integrated components engineered so you can tailor your own sound reinforcement system to fit your particular needs.

From big game to small wildlife, Ross delivers quality, reliability, and flexibility to the hunt.

Let your local Ross dealer be your guide through the sound reinforcement jungle, or write us for a free catalog.

**ROSS**  
SYSTEMS

Ross Systems P.O. Box 2344 Fort Worth Texas 76113-2344 (817) 336-5114



# ARE YOUR FINGERS FIT? THINK ABOUT IT!

YOU'VE PROBABLY BEEN NEGLECTING THE MOST VALUABLE PIECES OF EQUIPMENT YOU OWN - YOUR **HANDS AND FINGERS**. AS A SERIOUS MUSICIAN, YOU SHOULD CONSIDER TAKING CARE OF THEM. UNTIL NOW, THERE'S BEEN NO PRACTICAL MEANS OF CONDITIONING THE HAND AND FINGER MUSCLES.

NOW THERE IS THE **MUSICIANS GRIP**.

DESIGNED SPECIFICALLY FOR MUSICIANS, THIS DEVICE **WILL** HELP INCREASE FINGER SPEED, STRENGTH AND COORDINATION.

THE "GRIP" UTILIZES AN INDEPENDENT SPRING-LOADED "FINGERS" TO ISOLATE AND PROPERLY EXERCISE THE DESIRED MUSCLES. THE **MUSICIANS GRIP** HAS BEEN ACCEPTED AND USED BY MANY TOP MUSICIANS AS WELL AS LEADING PHYSICAL THERAPISTS.

SOUND GOOD SO FAR? HERE'S THE BEST PART: THE **MUSICIANS GRIP** ONLY COSTS AROUND 13 BUCKS AND COMES FULLY BACKED BY A **LIFETIME WARRANTY**.

IT'S PROBABLY THE LEAST EXPENSIVE, YET MOST USEFUL PIECE OF EQUIPMENT YOU'LL EVER OWN. SO SEE IT AT YOUR LOCAL DEALER SOON, OR REFER TO THE ORDERING INFORMATION AT THE BOTTOM OF THIS AD.

REMEMBER, THE ONLY LINK BETWEEN YOUR MUSICAL IDEAS AND YOUR INSTRUMENT IS YOUR HANDS.



TO ORDER BY MAIL - Please send a check or money order for \$12.95 plus \$2.00 postage and handling to:  
**AMERICAN MUSICIANS PRODUCTS** - 2975 E. HILLCREST DRIVE Ste. 408  
 THOUSAND OAKS, CA 91362-3159 OR CALL 1-800-666-6735 dealer inquiries welcome  
**PLEASE ALLOW 7-10 DAYS FOR DELIVERY**

**FREE T-SHIRT**  
 MOST PURCHASES

**YOU'VE GOT CONNECTIONS IN THE MUSIC BUSINESS**

**THOROUGHbred MUSIC**

When you deal with us it all clicks together:  
 Every department: guitars, keyboards, pro audio, lighting, percussion, and accessories is wired for your call. We keep turning you on after you plug it in with service after the sale.

2204 E. HILLSBOROUGH AVE. TAMPA, FLORIDA 33610 813-237-5597 OR FAX 813-238-5443

**CALL 237-5597**

**FOR OUR TOLL FREE ORDER HOTLINE**

**FAST SERVICE**

**ON MOST MAJOR BRANDS**

little sterile, but then there are times when he wants me to go in and I'll be a little more experimental. When he wants it perfectly tight, that's what the song needs. Steve is concerned with my tone and accuracy. Obviously, he can play and effect it perfectly, but it's gonna sound a little different with him playing with a pick than me using my thumb. I use my fingers, also. I like it for the rock stuff, because for that driving rock, you definitely need more of an attack, as opposed to somebody using a pick. But I found that I could approximate that sound using my thumb, and I guess it works.

Because it's rock 'n' roll, is playing three or four notes at a time sort of ridiculous? That's Steve Vai, though, and obviously it's good. I've known Steve since 1978, so I know what to expect. I could imagine someone getting called in cold to his session—that would be quite intimidating. I can find a way to deal with it and enjoy doing it.

What do you do around L.A. when you're around?

Not a whole lot. I can't say that I'm tearing up the studio scene.

Do you want to?

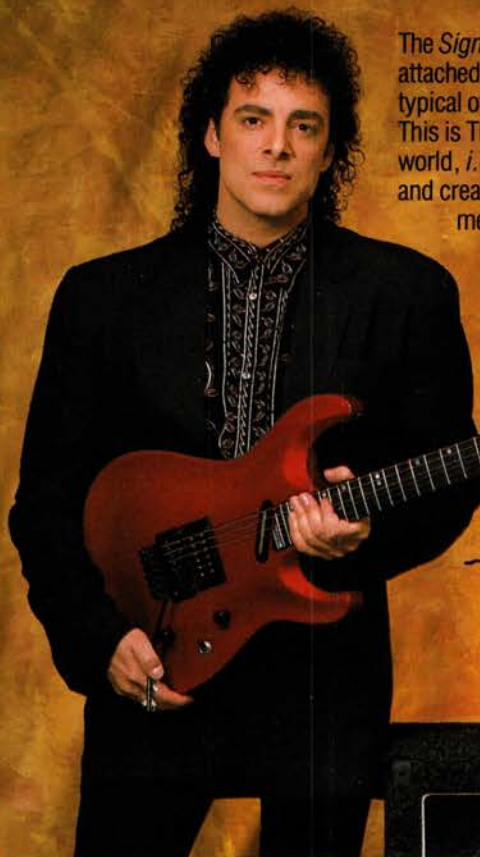
Sure! Absolutely. Part of me wants to be the best, the most sought after. I like playing live, but I like the different styles of a studio player. It's a long term goal. There's some work that I do in L.A., but last year I was a bassist on the road for a year and a half with Joe, and you know how it is. People will call you a couple times, and you're not around, so they just cross you off the list. You have to really keep up with phone calls. I did it to some degree. I know that Jimmy Johnson was still on tour with Holdsworth, and after he did the show, he'd hop on a red-eye back to Los Angeles and do sessions in the day, and get a flight back to Minneapolis for a gig.

Tell me about your current equipment.

It's really easy. I'm not an equipment fiend. I don't normally use any effects. I'm using four Hartke cabinets; two 4x10's on top of two single 15's, powered by a Fender BXR Dual-Bass 400. I'm really sold on the Kubicki Factor Bass—they play great. I bring out five Factor basses with me, two tuned regularly. The blue/black Factor I have is number 45 that they built. On the road, I generally set that one up for tapping so the action's pretty low on it. The neck's made out of laminated maple veneers, not a single piece of wood, so you can use more of a delicate touch on it. The resonant tone is way out of playing range, so it's really even, up and down there. Basically, you could take off all four strings at once and the neck won't change that much. I've only broken a string on it once, and the other strings stayed in tune. On the red Kubicki bass, I raised the action and put



# FREE! Win this *Signature Series* Guitar Rig, valued at \$8,020.00



The *Signature Series* FREEBEE #13, is a no-strings-attached drawing, for an incredible custom Guitar Rig, typical of that used by professional musicians everywhere. This is THE COMPLETE GUITAR RIG, representing the real world, *i.e.*, products picked to optimize your performance and creative needs. Each participating product complements the other, resulting in a comprehensive system of the best components available.

TO ENTER: Type or print your name, address and phone number on a post card and mail to:  
*Signature Series* FREEBEE #13,  
309 Santa Monica  
Blvd., Suite 204-6,  
Santa Monica, CA 90401. One entry  
per person, postmarked before October 1,  
1990. Multiple entries will be disqualified.

*Neal Schon*  
Neal Schon  
Bad English



The drawing will take place on November 1, 1990. The winner will be drawn at random and will be notified by telephone. *Signature Series* FREEBEE #13 will ship upon receipt of the products from the participating manufacturers. (Employees of *Signature Series* FREEBEE #13, Guitar For The Practicing Musician and the participating manufacturers or their families are not eligible.) The prize is nontransferable and no substitutions are allowed other than those made necessary due to unavailability by the participating manufacturers. Should this occur, a replacement of like or equal value will be provided. This offer is void wherever prohibited by law, and is subject to all applicable federal, state and local regulations. Taxes are the sole responsibility of the winner. The winner may be required to sign and return (with 30 days notification) an affidavit of compliance with these rules and a release for use of their name and likeness for publicity without further consideration.

**A Geoff Farr Agency Promotion**

## *Epiphone*

The **Epiphone PRO** guitar, played by Neal Schon, is a true Rock-n-Roll rocket. Made in the USA by Gibson. This AX even comes with Epiphone's 5 year warranty. A killer guitar for anyone who can handle it!

## *Dean Markley* Strings

Today's greatest guitarists rely on the consistent quality of **Dean Markley Strings**. Now you can win a year's supply of the world's finest, Dean Markley Strings!

## *Seymour Duncan*

**Seymour Duncan** makes over 120 different pickup models, from authentic vintage reproductions to the latest custom designs. Top professional guitarists count on our pickups to deliver the best tone for any playing style.

## *Jan-AI*

**Jan-AI Cases** is the supplier to major dealers and groups. We offer Rhino (ATA), Ultralite and Fibre cases. Jan-AI, the affordable, professional case.

## *Randall* The Sound Performance Company

**Randall R 6100 HT** Two-space rack mount, channel switching guitar amp with warm, clean and hardrock crunch sounds at the touch of a footswitch.

**Randall R 412 JT** Super tight 4-12 cabinet with Jaguar speakers. 320 watt power handling capacity.

## *DigiTech*

The **DSP 256** has 24 studio-quality effects, 4 available simultaneously, plus 128 factory presets and 128 user-definable programs powered by 24-bit processing and a full bandwidth.

DigiTech's **Super Harmony Machine** lets you create 1- and 2-note chromatic, intelligent, scalic and user-defined harmonies from a single note. A total of seven different effects are available.

## *THE SHURE WIRELESS L SERIES*

Sophisticated design features combined with versatility, ruggedness, and reliability make the **Shure L Series** a system you can count on. Built to meet the demands of the world's top performers.

## *ART*

**SGE / MACH II** A stunning new super-effector that does 12 effects at once! Compressor, exciter, pitch transposer, sampler, all the effects of the Multiverb, and an amazing distortion and overdrive! Performances MIDI™, over 70 different effects.

## *BBE* Sound Inc.

Guitars and basses take on new realism with the **BBE 422**. Percussive and plucked sounds are clean and sharp. Chords are rich and fully-textured, each note in the chord retaining its integrity.



on heavy gauge strings. For Joe's gigs, it's a lot of pounding the eighth notes, which is great. When you get in front of a crowd, it's easy just to lose your touch, so you really have to concentrate. You can get out there when you're excited, and shoot your wad in two songs. The way I play and the amount I sweat, 75% of my tone is the strings. So if one bass goes dead in the middle of a show I've got a spare. My strings are GHS Boomers, gauge PL 105's and 45's. They are the brightest ones I've found, and have the most consistent tone. The way I play, they go dead in half an hour when I'm tapping. I change them before every set. I am a maniac for the bright, real round tone. I use a bass tuned B-E-A-D on "Flying in a Blue Dream" and "Ice Nine." It's like if I had a five-string, but the concept that I have harmonically when I pick up a five-string, it really throws me off. Also, the spacing is too close for the strings on the neck, and I haven't found one I really like yet. A lot of people use five-string, and Joe used one on his album. I have to be able to get that extra fourth down there, so I use that. I have a fretless, and one strung as a piccolo, where on occasion we play "Headless," and I play the guitar line tapping and Joe plays harmonica. You've developed a fair amount of your own techniques. On the *Kings of Sleep* recording, at the end of "Black Ice,"

there was some real fast interesting things that you did. Could you explain them to our readers?

You're talking about the end of the piece, where I'm doing some fills. A lot of it's the double tapping when you tap with the fretting hand and what you get is fast triplets. A lot of it is how you use the triplet, of slapping down with your thumb, and then using the left hand to hit the bass.

So you're doing thumb, hit, pull? (See Example 1.)

Right. I'm usually using almost the balls of fingers two and three on the left hand. It takes a while to get your hand to do it. You're not worrying about the note?

Not at all.

Say I want to play these two D's, right?

That's a tough one. Getting the octave with the triplet thing is kind of tough. Minor 7ths work real good. The last one uses the open E string. It's also hammer-ons. You hit your D, hammer-on to the E, two open E's, slap, the muted thing, and then another hammer-on. (See Example 2.)

You have a raking technique that I think is interesting.

On the Flamenco rake on *Count Zero*, it's basically the triplet, but you're not actually pulling. You're trying to get a lot of pops. It's all in the wrist and I'm bringing the thumb over and hitting it. (See Example 3.)

It's using the thumb, index and middle finger of the right hand?

Right, and you don't really pluck so much, you just play some under the string, and kind of bring your hand over the top. It plucks them itself—you have to work less. I suppose, in L.A., you see guys like Jimmy Haslip, you know, left-handed bass players, who play upside down and do popping. I don't get it. Some things are just not easy to do right away. That's the fun thing about working out classical tunes. There's a few that you can't do. I hear stuff that's just impossible, like "Moonlight Sonata." When I worked it out, I never would have thought that I could have actually played the whole thing, and it took me six months. It was so frustrating, because it's just a finger thing. If you have a piece of music, you can work on it enough, you can get it. It's a matter of practicing it slowly, where you're trying to re-educate your hand. It can be so frustrating, where you just reach the point where you throw it out the window and go run around the block a few times. Tell me about "Terminal Beach."

I like that piece a lot. Are you familiar with the writer J.G. Ballard? He writes these science fiction stories that are really dark, with a lot of stories about insanity. There's a story about this island that's been bombed and twenty years later there's concrete covering every-



Photography by Glen Laferton

Jim Gillette, vocalist with Nitro and Metal Method vocal instructor



## LEAD GUITARIST WANTED

### Must Be Able to Sing Lead and Harmony

How many times have you seen an ad like this and thought, "I can't really sing but once they hear how great I play guitar it won't matter." Then right when you walk into the audition you're handed a Microphone.

You wanted to master the guitar so you took lessons - now it's time to master your voice. If you really want to be in the spotlight - learn to sing. Sometimes guitarists walk off the stage and the audience doesn't even know they're in the band. The audience was watching the singer! And as you've probably noticed, the vocalist always gets the girls (or for female vocalists - the dudes).

Maybe you don't want to sing in a band. Wouldn't it be great to at least sing on your demos? Then you wouldn't need to explain how your songs are supposed to sound. Now's your chance. Jim Gillette (you've seen him on MTV) is going to show you how he developed his incredible voice. Step by step, you'll learn his secrets for earth shaking lows and glass shattering highs. The complete course is taught on four audio cassettes and includes a full-money-back-guarantee so you have nothing to lose. You've waited long enough! Just send \$29.95 plus \$3.00 for postage and handling (foreign countries - must pay in US funds). CA Residents add \$1.95 tax.

Send to: Metal Method, P.O. Box 687 Dept. P, Woodland Hills, CA 91365

**Toll Free Order Line 1-800-243-3388**

California / Foreign 1-818-883-5246 VISA / MC





# Instructional Tapes For LEAD GUITAR AND BASS

## BEGINNING GUITAR

You can picture yourself in a Headbanger's Ball video. You've got the moves that belong on stage. Still, something's missing. Why aren't you on tour destroying the world? Oh yeh... you don't know how to play guitar. If that's what is holding you back, we're here to make your dreams come true. If we can't teach what you want to learn, the lessons won't cost a cent. So there are no excuses - you owe yourself this chance.

Here's what you're going to learn: Within two weeks you'll know hundreds of chords and all the basics of rhythm and lead. Practice playing with the recorded bass and drums (just like jamming with a band!) Includes dexterity exercises for developing lightning speed. Simple techniques such as hammer, pull, vibrato and pick harmonics are explained. Seventeen licks and patterns to make your original leads sound awesome. How to easily copy songs from records using equipment you already own (cassette deck, headphones etc.) Also equipment tips to make your guitar play lightning fast - truss rod and action adjustments. How to get an explosive metal sound.

The Beginner Course is the equivalent of 12 powerful, weekly lessons recorded on three, one hour VHS videos (three hours total) for only \$49.95 complete - that's about \$4 per lesson. Start getting the results you want NOW! If you had ordered our lessons when you first heard about them you could be on stage instead of in the crowd. Haven't you waited long enough?

## EXPERIENCED GUITAR

Do you practice everyday and still feel like you're not getting anywhere? This could mean you're practicing wrong - practice wrong and you'll only get better at playing wrong! Let us show you how to get more out of thirty powerful minutes per day than you're currently learning in hours. What have you got to lose? If we're right you'll soon be awesome - if we're wrong, it won't cost a dime. But we know from experience, you're going to advance more in the next month than you have in the past year.

You'll learn impressive new licks, techniques and tricks - how to get monstrous sounds from your guitar without effects. There are playing exercises that teach you to apply this stuff - effortlessly. You'll master our method for instantly recalling any lick to make improvising easy. Through these proven techniques you'll immediately develop dazzling speed; quickly learn to recognize the sound of intervals to make copying songs and leads easy. Improvising will be simple at any position on the neck using our modal system. When you understand this theory, you'll be flooded with new ideas. It takes most guitarists years to learn this stuff on their own.

The Experienced Course is the equivalent of 12 powerful, weekly lessons recorded on three, one hour VHS videos (three hours total) for only \$49.95 complete - that's about \$4 per lesson. Start getting the results you want NOW! Haven't you waited long enough?



## CLASSIC SONGS

Devastatingly accurate, "on stage" versions of songs. Taught on VHS videos that clearly show each section of rhythm and lead at slow then normal speed. Each note of tablature is pointed to on your TV as it's being played. Copying songs has never been easier. Do you want to impress your friends? This will do it!

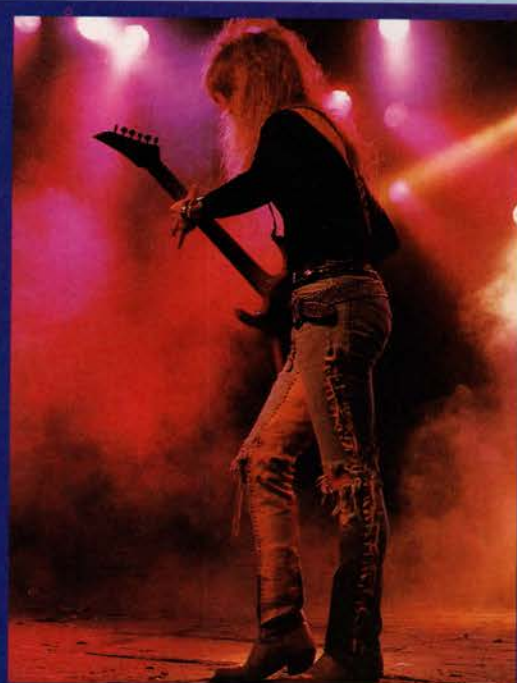
C1 - Ozzy "Over the Mountain" and "Flying High Again" \$19.95  
C2 - Guns & Roses "Sweet Child" "Welcome to the Jungle" \$19.95  
C3 - Dokken "Tooth And Nail" and "Alone Again" \$19.95  
C4 - Zeppelin "Rock N' Roll" "Communication Breakdown" \$19.95  
C5 - Hendrix "Little Wing" and "Purple Haze" \$19.95

## POWER BASS

This complete course was designed for us by one of today's top bass teachers, Beaver Felton. Mastering Metal Bass has never been easier. This power packed course takes you from the basics to explosive speed metal techniques. Quickly master the blazing speed necessary for thrash and speed metal. Styles range from Maiden to Metallica. The complete course is only \$39.95 on three audio cassettes with booklet.

## Doug Marks answers questions:

- Q - My friends say you can't learn from tape lessons.  
A - Your friends haven't tried our lessons. We've been around since 1981 and always offered a full refund. If the lessons didn't work, how could we stay in business? Wouldn't you send them back if they weren't any good?  
Q - I don't want to take lessons so I'll be self taught.  
A - No one's self taught. If you've ever heard music or watched someone play guitar you've learned from them. We can quickly teach you techniques that would take years to learn on your own. If you think being self taught is so hot, insist on a self taught brain surgeon or lawyer.  
Q - Why are your lessons so popular  
A - Unlike "super star" type lessons that famous guitarists throw together on their day off, the Metal Method is a *complete course*. It's a well thought out series that's completely revised every two years. Also, many other "Mail Order" lessons are taught by my students. Do you want to be taught by the teacher or his student? There is a difference.  
Q - Why do you put your picture in all your ads?  
A - I think it's important for my students to know what I look like. They can tell by my appearance that I'm not going to force feed them "She'll Be Coming Round the Mountain." I also like my pictures in ads because it makes me feel like a heavy metal Earl Scheib.  
Q - Where did you get your hair extensions?  
A - What's that got to do with the course? I don't have hair extensions. I got my hair the old fashioned way, I grew it. Please don't hate me because I'm beautiful.



Photography by John Bruno

## It's Your Turn To Be In The Spotlight

We Guarantee It...

**Metal Method**

If for any reason you're not absolutely satisfied with these lessons please return them for a no-questions-asked full money back refund. Try them for 30 days with absolutely no risk.

Order Line: 800-243-3388 818-883-5246



Metal Method instructor Doug Marks. Please don't hate him because he's beautiful.

Add \$3 Postage for each course, Calif. Residents Add 6.5% Tax - TOTAL: \$ \_\_\_\_\_

What did you order? \_\_\_\_\_

**FOREIGN COUNTRIES:** All payments (including Canada) must be in U.S. Funds - drawn on a U.S. Bank. **CHECKS:** Take 3 Weeks to clear, **MONEY ORDERS** are processed immediately. Guarantee applies for 30 days from the date you receive your order.

**SEND TO:** Metal Method, P.O. Box 687 Dept. P, Woodland Hills, CA 91365-0687

NAME \_\_\_\_\_ (PLEASE PRINT)  
ADDRESS \_\_\_\_\_ APT. # \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_



thing up. With the intro I had tried for a long time with a click track to get it perfectly in time, and it just wasn't happening. I had a percussionist, Amy Knowles, come in, who plays in the band called the California E.A.R. in L.A. They do a lot of Slobotnick, new music kind of things. I met her when we both did the David & David tour. I taught her the part and we played it live, without a click track. It happened in one take, which was so gratifying. I mean, that's why even a few mistakes were left in there, because John Pettitucci or Jeff Berlin I'm not. At some points, I had to just go for a feel and not worry about it. But you know how hard it is. I'm really critical. Especially when you're record-

ing, you have to be. There's a lot of, you know, fifths on the bottom of fourths on that song. That's another thing where it just takes a real long time. I tell all my students, obviously you're in a hurry to play "Good Stash."

So that was all tapping, and it was played live with a percussionist? It seems like four fingers with the left hand, and five fingers with the right, but it's not; it's just really two fingers on the right hand. There's one part where you do an Eddie Van Halen thing.

Yeah, I know—I put that in there, but I tried to use it differently. It's not that what I'm doing is anything better, but it's important to be unique. I know Billy Sheehan pretty well, but I've never seen

him play live, and I refuse to go see Stanley Jordan or Michael Manring. I'm scared to hear them, because then I can say, "Oh, man, he plays the third just like this," and then if I like it, I'll have to go home and learn it. I always wanted to be locked away for like three years and not be exposed to any music. Anyway, I try to use that technique, because that's like basic G.I.T.

**That's where you're holding down a fifth with your left hand.**

Root-fifth-octave, and then just pushing all three down, for the root, and then hitting notes, tapping and pulling them off, so you get the note underneath them. It's a pretty tough technique, and it doesn't always speak. Obviously, when you're tapping both hands, with the tapping and pulling off, especially when they're this close together, this high at the neck, there's a tension. You've really got to pull it to get the notes to ring.

**That's great. So, that's a combination of slapping and tapping? That wasn't double tracked at all, that was just playing?**

I think some of the passages I doubled because I'd just written that song and I couldn't play it as well as I can now.

**It was doubled for reinforcement, but not broken up and played separate.**

No. On Richie Kotzen's record, that I'm on with Steve Smith, with all the hardware, it's ridiculous. I got the tape and said, I'm not gonna bother to learn this, 'cause obviously the guy'll have to show me how you play. There was a couple parts on that where I just physically couldn't play the stuff on a bass, so I had to do a little chop-chop. But on my record, I tried to keep that to a minimum. I'm not Mr. Machine-head. Everything's synched up.

**Let's talk about "I Want to Know." How did you play the melody?**

With the fake harmonics.

**Like the "Birdland"-Jaco thing?**

Right, absolutely. That song worked out really well. Buzzy Feiten played great rhythm on that. He's a player from the old school. He gets so worked up. When he was doing the solo for "Black Ice," by the end of it, his face was red and he could hardly breathe. What a great guy. He's just got that tone. He's playing with Mr. Mister now.

**Tell me about "Kings of Sleep."**

The prelude in C and the bridge is all tapping. As far as compositionally, it's an eight and a half minute song that proves that I did buy *Tales from Topographic Oceans*, by Yes. I listened to the whole thing when I was younger. But it's got that theme that I wrote with Kim Bullard. Harry K. Cody from Shotgun Messiah plays guitar and he's great. He's a fantastic musician. There's just a lot of heart and soul. It ain't gonna get a whole lot of commercial airplay, but I

## EMG PICKUPS

For over 10 years EMG has engineered the finest in musical instrument pickups and accessories. We've earned the reputation of being the leader in pickup design and innovation through-out the world.

EMG was the first to integrate electronics and pickup design to provide: virtually noiseless operation, low impedance output, tone modeling, and our exclusive dual-resonant frequency design.

Through all of this innovation we've never forgotten that musicians really want only one thing: the best sound possible.

EMG pickups.  
Innovation, Quality,  
and Performance.



Send for our new full color catalog. EMG, Inc., P.O. Box 4394,  
Santa Rosa, CA 95402 (707) 525-9941 • CANADA Louis Musical Montreal



The Past:



The Present:



The Future:

**CRATE<sup>®</sup>**  
**THE NEW SHAPE OF ROCK**

Crate • 1400 Ferguson Avenue • St. Louis, MO 63133



## What a difference a year makes.



Every musician has a choice. You can wait for your big break, hope it comes, and hope it's something you can handle. Or you can make your own break — by getting the finest, most *practical* music education available. Doing it right may not take as long as you think.

If your music is worth a year of your life, a wide choice of one-year programs is waiting for you at the acclaimed Grove School of Music in Los Angeles. Each program offers the intensive precision education you'll need to cut through the competition as a versatile composer, arranger, instrumentalist, singer, or recording engineer.

Dramatically expanding your knowledge of musical styles, harmony, and the

latest technology, the Grove School has one constant mission: preparing you to meet the real demands of today's music industry. That's why all Grove instructors are working professionals with proven ability to make

a living in music.

If you want to make a living doing what you love, find out what a difference a year can make. Send us the coupon below, and we'll send you more information. Or call us toll-free at 800-234-7683 (818-904-9400 within California). See why Grove graduates are the lifeblood of tomorrow's music.

*Grove*  
SCHOOL OF MUSIC  
*Building careers in music.*

*Grove*  
SCHOOL OF MUSIC

MAIL COUPON TO: Grove School of Music, 14539 Sylvan Street,  
Van Nuys, California 91411  
800-23-GROVE (818-904-9400 within California)

PLEASE PRINT

NAME: \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

ZIP \_\_\_\_\_

PHONE ( ) \_\_\_\_\_

I'd like to know more about the programs checked below:

- ☐ General Musicianship  
☐ Composing and Arranging  
☐ Electronic Composing and Arranging

- ☐ Percussion  
☐ Professional Instrumental  
☐ Recording Engineering  
☐ Songwriting  
☐ Film/Video Composing

- ☐ Bass  
☐ Guitar  
☐ Keyboard  
☐ Synthesizer  
☐ Vocal

GPM 8/90

like it. Basically, it's great that no one's been telling me what to play. So I get to do a lot more, compositionally, on this record. It's different from the first record. I'm trying to blend in technique with songs, make it more than just a lot of fast-fast, fun licks in E.

I was curious how you write. Obviously, everybody today has their home studio, and splits things and writes that way.

I have no sequencers. I have a Tascam Porta-5 and a little Roland drum machine. I love to sit around and play and come up with new stuff. Then I lie in bed and I hear it all going on up here. I play keyboards a little, so I can sometimes switch over to write melodies. But a lot of it is just arranging in my head, and using the bass so I can hear one part, then coming up with another one. The 4-track I use really for writing, because after you go into record in a real studio, you come back, and there's just no way you can get your 4-track to sound like anything. I read that you sometimes do a little teaching at G.I.T. What do you do with your students there?

A lot of the B.I.T. guys come for one lesson. They ask "How do you play 'Peanuts?'" and they leave. They steal your licks for one hour while you take some of their parents' money. That's not really too gratifying. As far as teaching, obviously you can't teach them anything. I just try to point the way with some technique. I'm not that good at teaching theory. I try to give them ideas to go work. I know some good teachers where you have one lesson, and you don't need another one for half a year. Teaching can be fun, and if you get a guy who's young, you try to share. You learn a lot about your own technique when you're teaching. I'm not a lead player, I try to fit in as a function of the bass. That's why it works with Satriani. You groove with it on eighth notes and rock. I tell students, if that's not your basic foundation for being a bass player, you should have stayed on guitar.

Is the "Peanuts" thing an albatross for you? No, not yet. There's times when I think to myself, 'Oh God, not again,' even though I still really enjoy playing it. I realize that the last tour with Joe, we were playing in front of 400 people. With this tour we're in front of up to 4,000 people, so I'm still exposing it to new people. And people who know me enjoy seeing me play that. It's one of the mainstays of my repertoire. So at this point, I still enjoy it quite a bit. Ask me when I'm 50. What kind of plans do you have for the next year or so?

I might try to get a band together and just do some spot dates, because obviously, at some point, I've gotta do that. That's a little frightening, you know, but in the long run, playing your own music live is the ultimate gas.



Music is a competitive business. Whether you're playing in stadiums, out in the club scene, or practicing in your room, you need the best equipment in order to play up to your potential. At Kramer, we are building the guitars and basses that will let you sound your

best. Kramer offers superior craftsmanship and the most modern electronics available, across a broad range of precisely designed models. One of them is exactly right for you. Don't get eaten alive by the jaws of your competition. Play the best. Play a Kramer.

Just when you thought it was safe  
to own an ordinary guitar . . .



Kramer Music Products  
685 Neptune Boulevard  
Neptune, New Jersey 07753  
(201) 922-8600



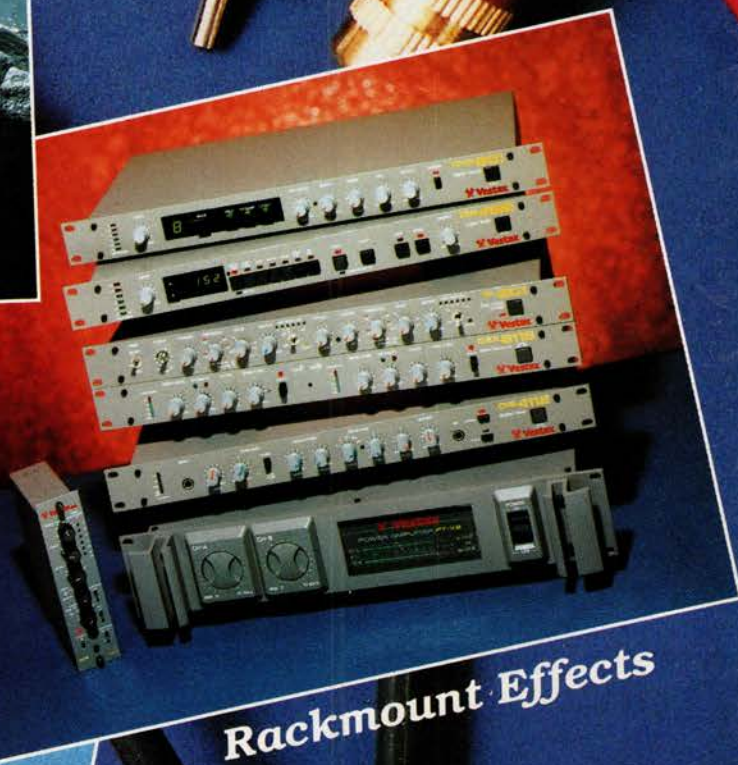
Plug into today's  
**HOTTEST NEW**  
Pro Audio  
line!



*DJ Mixers*



*Multitrack Recorders*



*Rackmount Effects*



*Sound Reinforcement*

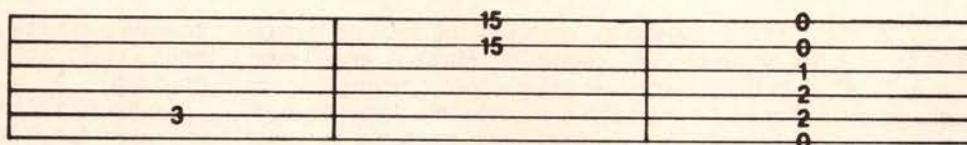
**Vestax®**

MIDCO International  
908 W. Fayette  
Effingham, IL 62401  
217-342-9211



# TABLATURE EXPLANATION

**TABLATURE** A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



5th string, 3rd fret

1st string, 15th fret,  
2nd string, 15th fret,  
played together

an open E chord

## Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



**BEND:** Strike the note and bend up  $\frac{1}{2}$  step (one fret).



**SLIDE:** The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not



**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**NATURAL HARMONIC:** The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



**ARTIFICIAL HARMONIC:** The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



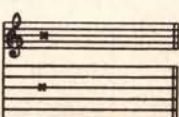
**ARTIFICIAL "PINCH" HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



**TREMOLO BAR:** The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



**PALM MUTE (P.M.):** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.



**EXCLUSIVE TRANSCRIPTIONS WORTH OVER \$30 IN EACH ISSUE MORE BASS LINES!**

## YES! I Want To Subscribe To America's Best-Selling Guitar Magazine

☐ Enter my 1-year subscription for \$27.95. I'll receive 12 issues delivered to my home, and save over \$14.00 off the newsstand price!

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

☐ Payment enclosed. ☐ Bill me (USA only)  
☐ Charge my ☐ Visa ☐ MasterCard  
(U.S. & Canada only)

Acct. # \_\_\_\_\_ Exp. \_\_\_\_\_

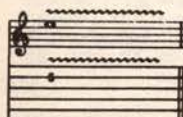
Signature \_\_\_\_\_

Note: Outside U.S. add \$15 for postage for 1 year. Send checks or money orders — no cash — payable to GUITAR Magazine. U.S. funds only. Allow 6-8 weeks for subscription to begin.

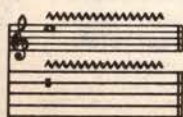
90HAFZ



**UNISON BEND:** The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



**VIBRATO:** The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



**SHAKE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



**PULL-OFF:** Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



**FRETBOARD TAPPING:** Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



By Andy Aledort

## LONG TIME

"Long Time" is the second half of the piece "Foreplay/Long Time," from Boston's first, classic album, starting at 1:57 of the entire piece (the starting point of this transcription). The song opens with Tom Scholz playing chords on a Hammond organ, arranged here for guitar, supplemented by guitars playing a variety of pick slides, treated with generous doses of analog echo and reverb. The bass drum enters at 2:22, establishing time and creating a four-bar intro into the new tonality, F. The chordal rhythm part played on organ is arranged here for guitar, as are all the pertinent organ parts throughout the tune, and this rhythm part is repeated for the verses. The lead guitar plays lines based primarily on F pentatonic major (F,G,A,C,D) with the addition of the fourth (Bb). The sound of this guitar is a prime example of Tom Scholz's sonic innovations, having utilized the technology that went into the creation of signal processing devices such as the Power Soak and the Rockman. This technology

allowed Tom to get the sound of a massively overdriven Marshall at a lower, more recordable level, utilizing chorus-ing and compression effects as well, and Tom has since created a myriad of guitar signal processing effects and amplifiers. The slow, wide vibratos in this eight-bar solo section are created by shaking the entire guitar, using the weight of the instrument to help create the vibrato; this facilitates playing a very slow vibrato.

One of the coolest things about Boston's music is in the arrangements, as Tom combines heavily distorted guitars with acoustic guitar and organ, not to mention three-part vocal harmonies, creating a wide spectrum of sound without making the song sound cluttered. Notice also how he balances these instruments in the mix, particularly the two heavily distorted guitars, which are split hard left and right to enhance the effect of the high harmonics played in harmony throughout the verses. The break between the verses is again based on F pentatonic major. All the leads on this

tune are played by Barry Goudreau, and notice his excellent control and phrasing.

For the solo, Barry utilizes F pentatonic minor also (F,Ab,Bb,C,Eb), and he plays with a lot of energy, creating a bit of a reckless feel. Notice the tremolo bar activity, used mostly for severe vibratos. On the outro, Barry elaborates on the reckless approach, creating great sounds.

On the technical end, Tom explains in the July '87 issue of GUITAR that he used a Les Paul Goldtop with Marshalls and 100 watt Ampegs, utilizing a Power Soak and heavy equalizing before and after the amp. The guitar sound was heavily processed, so it was distorted before it got to the amp, where it was distorted further. The recording mics were placed right on the speakers, which were standard Celestions.

## BLACK VELVET

Canadian Alannah Myles combined the sounds of rural American blues with

Please send me the items checked.



### RIDE THE LIGHTNING

"Fight Fire with Fire," "Fade to Black," "Trapped Under Ice," "Creeping Death," "Escape" 3 more.

- |   |         |
|---|---------|
| <input type="checkbox"/> CL7019 (Guitar)      | \$16.95 |
| <input type="checkbox"/> CL7040 (Bass Guitar) | \$14.95 |
| <input type="checkbox"/> 60396C (Cassette)    | \$ 8.98 |
| <input type="checkbox"/> 60396D (CD)          | \$13.98 |



### KILL 'EM ALL

"Hit the Lights," "Motorbreath," "Jump in the Fire," "No Remorse" 8 more.

- |   |         |
|---|---------|
| <input type="checkbox"/> CL007018 (Guitar)    | \$16.95 |
| <input type="checkbox"/> CL7039 (Bass Guitar) | \$14.95 |
| <input type="checkbox"/> 60766C (Cassette)    | \$ 8.98 |
| <input type="checkbox"/> 60766D (CD)          | \$13.98 |



### MASTER OF PUPPETS

"Battery," "Welcome Home (Sanitarium)," "Leper Messiah," "Damage, Inc." 3 more.

- |   |         |
|---|---------|
| <input type="checkbox"/> CL007920 (Guitar)      | \$14.95 |
| <input type="checkbox"/> CL006961 (Bass Guitar) | \$14.95 |
| <input type="checkbox"/> 60439C (Cassette)      | \$ 9.98 |
| <input type="checkbox"/> 60439D (CD)            | \$13.98 |



### ...AND JUSTICE FOR ALL

"Eye of the Beholder," "Blackened," "Harvester Of Sorrow" 6 more.

- |   |         |
|---|---------|
| <input type="checkbox"/> CL006965 (Guitar)      | \$16.95 |
| <input type="checkbox"/> CL006982 (Bass Guitar) | \$14.95 |
| <input type="checkbox"/> 60812C (Cassette)      | \$ 9.98 |
| <input type="checkbox"/> 60812D (CD)            | \$15.98 |

Authorized  
Tablature  
Songbooks  
and  
Recordings!

To charge by phone  
(Visa or Mastercard) call  
**1-800-331-5269**  
9 AM - 5 PM EST Mon-Fri

or mail this order to:  
**MAIL BOX MUSIC**  
P.O. Box 341 • Rye, NY 10580

Note: Shipping & handling outside U.S. and Canada add \$2.50 plus \$4.00 per item. Please make payment in U.S. funds. Allow 4-6 weeks for delivery. Prices subject to change without notice.

NAME _____	Subtotal _____
ADDRESS _____	NY, NJ, CT & TN sales tax _____
CITY _____	Shipping Charges U.S. \$2.50; Canada \$5.00 _____
STATE _____ ZIP _____	TOTAL _____
<input type="checkbox"/> Check/Money Order enclosed payable to: MAIL BOX MUSIC	
Charge my <input type="checkbox"/> Visa <input type="checkbox"/> MasterCard	
Account No. _____	Exp. Date _____
Cardholder signature _____	

248

**New! METALLICA IN PERSON**  
Metallica's own story! Contains great feature articles and exclusive color photos, plus all lyrics to *Master of Puppets* and *...And Justice For All*! (This book does not contain music.)

☐ CL003551 \$9.95

### MONEY BACK GUARANTEE:

100% satisfaction or your choice of refund, credit or exchange. Simply return goods within 10 days.



straightforward pop on this tune. The song begins with acoustic guitar playing riffs based on E pentatonic minor (E,G,A,B,D) in first position (notice that the guitar is tuned down a half step), backed by organ and fretless bass in  $1\frac{1}{2}$  time. For the pre-chorus, the guitar arpeggiates the chords, allowing the strings to ring throughout a series of changes. The guitar part on the chorus is very spare, made up primarily of whole and half note chords, creating a wide open, airy sound. The electric lead guitar enters right before the bridge, playing single-note lines, again based on E pentatonic minor; this scale is also used for fills during the bridge and the guitar solo itself. The solo is played in a straight-ahead blues style, incorporating some stock Johnny Winter-ish riffs, featuring a thin, slightly distorted, Strat-y tone. During the rideout, notice how the acoustic guitar adds succinct little fills between the ad-lib vocal.

## STEAL AWAY (THE NIGHT)

This is a transcription of the live version of this song, found on the *Tribute* album. The original studio track is on Randy Rhoads' first album with Ozzy, *Blizzard of Ozz*, and it's interesting to compare the two versions to see how he translated the multi-overdub studio version to a live, one guitar situation. The primary rhythm parts are played virtually the same way, with all the fills occurring as intrinsic elements of the main guitar part, including the artificial and natural harmonics and tremolo bar, used primarily to create very wide vibratos. The main rhythm part features bass notes played on the low E string, combined with moving triads on the 4th and 3rd strings, outlining the chord progression E5-D5-E5-D5-E5, C5-Bb5-F#5-B5, back to E5. This is a wacko riff harmonically, and it shows some of Randy's creativity in writing rhythm parts. Another unusual element is his use of chromatically ascending octaves in bars 7 and 8 of the chorus, starting on B over the B(V) chord.

The solo begins over G, with Randy utilizing G pentatonic minor (G,Bb,C,D,F), augmented with the b6th (Eb), intimating G Aeolian (G,A,Bb,C,D,Eb,F), and the b5 (Db). This is followed by a G diminished arpeggio, descending and ascending, which Randy harmonized on the studio track. Over the next chord, B, Randy utilizes the B blues scale (B,D,E,F,F#,A), throwing in the major 3rd, D#.

During the last verse, Randy throws in some off-the-wall stuff, like the tritone-shaped riff in bar 8 (Bb-E-B), and the toggle switch routine in bars 13 and 14, played by turning the volume completely off one of the pickups and switching the toggle switch back and forth in time,

essentially turning the guitar sound on and off. Overall, Randy displays great energy in his playing on this tune, and this spirit is something that he brought to almost all of his recordings.

## UP ALL NIGHT

This song is played using the tried and true Motley Crue-d technique of tuning down one whole step. This transcription is written as if the guitars were tuned normally, to facilitate reading. The song begins with an extracted background vocal part from the chorus, combined with synth and vocal overdubs. The main rhythm part utilizes double-stops, which outline D5 and E7, played over an E pedal. Notice on the verse and chorus sections how distorted guitar is mixed with clean, direct guitar, giving a unique presence to the sound. The pre-chorus features arpeggiated chords, allowed to ring throughout the section. During the little break before the second verse, the guitar plays lines based primarily on the E blues scale (E,G,A,Bb,B,D), ending on the major 3rd, G#. Notice the heavy overdrive, which helps to accentuate the artificial harmonics, as well as the maxi-wide vibratos. The guitar solo begins with a shift in tonality to F#m, featuring lines based on F# Aeolian (F#,G#,A,B,C#,D,E) and again notice the loose, slippery articulation and very wide vibratos. This then moves into G#m, with lines based on G# Aeolian (G#,A#,B,C#,D#,E,F#) and the G# blues scale (G#,B,C#,D#,F#), and the overall phraseology is based on moving between sustained notes and cramming in as many as possible. The pre-chorus and chorus are then restated, this time one whole step higher. It's possible that standard-tuned guitars were used for this section, playing the previously used open-string shapes, now sounding one step higher.

## THE MYSTICAL POTATO HEAD GROOVE THING

This song begins with standard rock 'n' roll chords played over a half time drum feel, fleshed out with single-note riffs based on the E blues scale (E,G,A,Bb,B,D). The overall tonality in the beginning is E (minor) pedal, with reference to C7 in bar 16. The brief break before the primary rhythm part and melody enter features a move to the V chord, B, and the single-note lines are based on what Satriani calls B Phrygian dominant (B,C,D#,E,F#,G,A). The primary rhythm part sets up and E5-D5-B5 chord progression, over which Joe plays a melody based on E Mixolydian (E,F#,G#,A,B,C#,D), making reference to E pentatonic major as well (E,F#,G#,G,C#). The fast 16th-note riff

which appears at the end of the basic melody (and reappears after the melody is restated) is played by tapping on with wide stretches, damping the strings with the right hand behind the left; this is rather difficult to articulate as well as Joe does, so your work is cut out for you. Notice throughout the piece Joe's abundant use of natural harmonics played on the high E and B strings.

The solo features some Billy Gibbons-y stuff, played over a semi-backwards drum beat. Here, Joe starts with the B blues scale (B,D,E,F,F#,A), moving into B Dorian (B,C#,D,E,F#,A) for the fast 16th-note riff. Joe ends his phrase over the Bm tonality, with a tapped riff using the edge of the pick to tap, incorporating the b5 (F), then moving into a Gm tonality, over which Joe uses G Dorian (G,A,Bb,C,D,E,F) and the G blues scale (G,Bb,C,Db,D,F). The song then refers to a B tonality, with Joe playing Chuck Berry double-stops, before restating the B Phrygian dominant mode, this time the notes being articulated by bouncing the right hand off the bar pointed backwards, thus raising the pitch of each note, before moving back to the original rhythmic pattern and melody. This song features many of the techniques Joe has become known for, and playing the transcription will give you great insight into his approach.

## Mechanics of Metal™

A SOUND AND ORGANIZED APPROACH TO MASTERING THE GUITAR



- No music reading necessary
- Written & performed by GIT graduate & award winner
- Lessons include text, understandable diagrams & cassette
- Covers styles of Lynch, Rhoads, Vai, Malmsteen, Van Halen, Satriani, Gilbert, Hammett, etc.

"A well structured & explanatory catalog of all those neat things heard on record. Very thorough & comprehensive. An exhaustive exposition."

— *Guitar World Magazine*

"A comprehensive survey of licks & tricks, and a solid music theory background. Recommended."

— *Guitar Player Magazine*

"An amazing collection of every technique you might employ in any metal tune."

— *Guitar School Magazine*

**Lesson 1: Metal Chord Guide**—Covers every chord used in today's rhythms: power chords, triads, thirds, octave diads, open power chords, passing chords, alternate tunings, suspensions, etc. Plus chord theory: construction, formulas, voicings, inversions ..... \$14.95

**Lesson 2: Total Scales & Modes**—From blues scales to exotic scales used by today's metal & neo-classical masters: pentatonics, major scale, natural minor, harmonic minor, melodic minor, diminished, wide-stretch, extended scales, dorian mode, phrygian, Spanish phrygian, mixolydian, etc. Also covers chords & keys each scale is played over. Plus music harmony & theory ..... \$21.95

**Lesson 3: Technique & Exercises**—16 exercises outline an organized practice regimen to build lightning fast picking & a flawless fret hand. Plus all aspects of proper technique & timing ..... \$21.95

**Lesson 4: Tricks**—Covers every way imaginable to get harmonics, every possible variation for 2-hand tapping, combining tapping & scales, 8-finger tapping, 2-hand slide, right hand plays behind left, many other 2-hand techniques, whammy bar, talking guitar, raking, slapping, weird noises, effects devices, more ..... \$24.95

**Lesson 5: 100 Versatile Licks & Runs**—A terrifying encyclopedia of ascending, descending & repeating-type riffs: 20 pentatonic & blues licks, 20 major scale & modal licks, 20 harmonic & melodic minor licks, 20 diminished licks, 20 chromatic & open string licks. All in tablature ..... \$29.95

In U.S. & Canada—add \$2.50 postage when ordering one lesson. Add \$1.00 each additional lesson. Order all 5 lessons & the postage is free! N.Y. State residents add 8 1/4% sales tax per lesson.

Foreign orders welcome—send U.S. Funds only & add \$5.00 when ordering one lesson. Add \$1.00 each additional lesson.

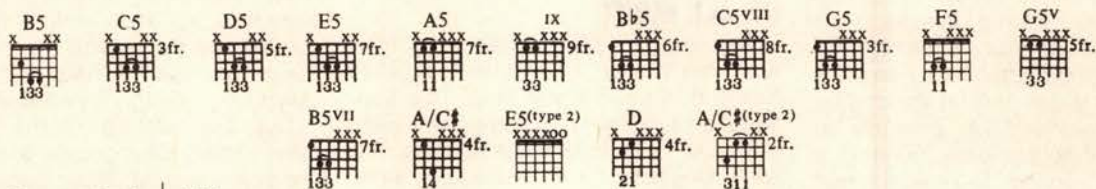
Mechanics of Metal™ Publications,  
P.O. Box 162, Dept. B, Howard Beach, N.Y. 11414



# MYSTICAL POTATO HEAD GROOVE THING

As Recorded by Joe Satriania  
(From the album FLYING IN A BLUE DREAM/Relativity Records)

Music by Joe Satriani



Uptempo Rock ♩ = 176

Intro N.C.

Rhy. Fig. 1 N.C.

(end Rhy. Fig. 1)



Gtr. II

*slack \*Harm.*

(8va)

N.C.

*trem. bar*

*slack*

\*Harm.

vib. w/bar

\*Do not pick. Lightly touch string at 4th fret while letting bar rise to pitch.

Gr. I

\* Rhy. Fig. 2

(end Rhy. Fig. 2)

P.M.-----4

P.M.-----4

let ring - - - 4

\*Two gtrs. arr. for one.

w/Rhy. Fig. 2 (2 times)

Two guitar parts for one.

B5 C5 B5 E5

(Gtr. II out)  
(Cont. in notation) *sl.*

*slack*

Gtr.\* Rhy. Fig. 3

*trem. bar slack*

P.M.----- P.M.-----

*sl.*

2 3 3 2 (2) (2)

\*Two gtrs. arr. for one.

\*Two gtrs. arr. for one.

*Play 4 times*

G5 F#5 E5 F#5 E5 D w/Fill 2 (4th time only) w/Fill 1 (1st & 3rd times) Bm7/11 (end Rhy. Fig. 3)

*sl.* P.M. ----- 4 *sl.* P.M.----- 4 P.M.----- 4 *sl.* P.M. P.M. P.M.----- 4

*sl.* *sl.* *sl.*

0 0  
9 10 9 11 9 9-11 9 7 5 5 5 5 7 5 5 5 2 4 2 2 0

Fill 2

5 *sl.* *sl.* *sl.* *sl.* 17 *sl.*

Fill 1

Harm. . . . . Harm. . . . . Harm. . . . .

(8va) >

12 7 (6) 7 5 5



E5 8va-----G5 F#5 E5 F#5 E5 D B5 Bm7/11

w/Rhy. Fig. 4

B5  
\* Riff A

\*Damp strings with R.H. behind L.H. to avoid notes ringing over each other.

38 GUITAR, AUGUST 1990



[illegible]

B5 Bm7/11 E5 G5 F#5 E5 F#5 E5 D B5 Bm7/11

A.H. (8va) 2½

trem. bar 2½

A.H.

(2) 2

A.H. pitch:C♯

E5      8va-      G5 F#5 E5      F#5 E5      D      B5      Bm7/11

sl. steady gliss.

1/2 Full

1/2 Full

1/2 Full

1/2 Full

1/2

12 14 12 (12) 14 16 17 19 16 17 19 16 17 16



The image shows a musical score for a guitar piece. The top staff is the melody in treble clef, and the bottom staff is the bass line in bass clef. The key signature has three sharps (F#, C#, G#). The melody starts with a D chord and features several triplets of eighth notes, some with accents and slurs. The bass line uses a 7 9 7 0 fingering pattern. The score includes dynamic markings like 'vib. w/bar' and 'sl.' (sustained). The piece ends with a B5 chord and a Bm7/11 chord.

w/Rhy. Fig. 4  
& Riff A



B5 E5 D5 E5

[illegible][illegible]

B5  
*delta*

E5

17 12 16 17 16 12 17 12 16 17 16 12 16 17 16 12 17 12 16 17 16 12 16 17 16 12 17



The musical score for 'To Coda' consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It features a melodic line with eighth notes and quarter notes, accented with 'P' (piano) and 'P' (piano) markings. The bottom staff is a guitar fretboard diagram with six lines. It shows fingerings for the left hand, with numbers 16, 17, 12, and 17 indicating specific fret positions. The score concludes with a 'To Coda' instruction and a Coda symbol.

8va--7 sl.

D5 E5 B5

w/Rhy. Fig. 5 (4 times) (B5)

P.M.-----4

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below it. The melody is divided into two phrases, each marked with a wavy line above it. The first phrase is marked with 'D5 E5 B5' above it, and the second phrase is marked with 'D5 E5 B5' above it. The second system consists of two staves. The top staff is a continuation of the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below it. The bottom staff is a guitar accompaniment, with fret numbers (9, 7, 10, 7, 7, 7, 9, 9, 9) written below the notes. The guitar part is divided into two measures, each marked with a wavy line above it. The first measure is marked with 'P.M.' below it, and the second measure is marked with 'P.M.' below it.

D5 E5 B5 w/Rhy. Fig. 6 (3½ times) D5 E5 B5

8va--  
\* 1/2 /Full

A.H. (15ma)  
Full

trcm. bar  
\* 1/2 /Full

sl. sl. A.H. Full

loco

9 9 16 17 (16) (17) 7 4

9 7 9

19 3 15  
sl. sl.

\*Pull bar up 1/2 for G# (① 16fr.), E (② 17fr.)  
will rise a whole step on most grts.

Rhy. Fig. 5

D5 E5 B5

*sl.*

P.M.-----4 P.M.---4 P.M.---4

*sl.*

Rhy. Fig. 6



1/2 1/2 Full D5 E5 B5 H P P P P P P

semi-harm. 1/2 1/2 Full P.M.-----

2 3 2 5 5 4 7 7 5 (5) (5) 7 9 7 6 7 9 7 9 10 7 9 10 9 7 10 7 9 7 9 7

sl. H H

D5 E5 B5 8va-----

P P H P T P T P P P T sl. P P P T sl. P P P T sl. P P P T sl. P P P T sl. P P P

6 3 6 6 6 6

10 7 9 10 9 7 10 7 14 10 14 10 9 7 13 14 13 14 10 9 7 13 14 13 10 9 7 13 14 13 10 9 7 13 14 13 10 9 7

sl. H H

A5 B5IX B 7fr. Bb 5 C5VIII G5

P.M.-----

\*Tap & slide w/edge of pick throughout next 4 1/2 bars except where noted.

w/Rhy. Fig. 7 (3 1/2 times)

T sl. P P P T sl. P P P T sl. P P P T sl. P P P T sl. P P P T sl. P P P T sl. P P P T sl. P P P

6 6 6 6 6 6

13 14 13 10 9 7 13 16 7 10 17 18 17 13 10 17 18 17 13 10 17 18 17 13 10 17 18 17 13 10 17 18 17 13 10

sl. H H

\*L.H. slide

8va----- Bb 5 C5 G5

sl. sl. Full 1/2 loco sl. sl. Bb 5 C5 G5

17 18 17 (17) 20 (20) 17 10 17 15 17 14 (14) 15 12 15 12 15 12 14

sl. P P P

Rhy. Fig. 7

Bb 5 C5 G5

P.M.----- P.M.----- P.M.-----

(5) 3 3 3 5 3 3 3 5 3 3 5 10 5 5 5 5

sl.



Bb5 C5 Full G5

P P P P P P P P Full

15 12 15 12 15 12 15 12 15 12 15 12 13 13 15 14 13 14 15 14 13 15 12 12 0

P sl.

F5 G5<sup>v</sup> G D5 E5 D5 B5<sup>vii</sup>

③3fr. P.M. sl. sl. sl. sl. sl. 1/2

w/Rhy. Fig. 6 (3½ times) D5 E5 B5

12 (12) 9 10 10 10 9 10 10 10 9 9 7 9 7 9 7 9 7 9

sl. sl. sl. sl. sl. 1/2

D5 E5 B5

8va-1½

hand slide 1½

\*Tap w/edge of pick. sl.

7 7 9 7 7 9 9 7 9 7 (7) 14 (10) 14 14 19 19

sl. sl. sl. sl. sl. 1/2

D5 E5 B5

8va-1½

loco 1/2

B5<sup>vii</sup> w/Rhy. Fig. 2 (3 times) N.C.

(19) 12 15 14 16 17 15 16 14 0 12 14 12 14 (14) sl.

sl. sl. sl. sl. sl. 1/2

trem. bar

vib. w/bar

vib. w/bar

\*Point bar backwards and bounce hand to produce each note.

(4) 5 4 5 2 3 5 3 (3) 2 (2) 7 (7)

sl. sl. sl. sl. sl. 1/2



B5 C5 B5 w/Rhy. Fig. 1 N.C. sl.

Harm. (8va)

trem. bar

vib. w/bar \* 1 (w/echo repeats)

\*Pull up on bar.

(Gtr. I out) slack

loco

trem. bar

slack

w/Rhy. Fig. 3 (4 times) E5 8va- 1/2

G5 F#5 E5 F#5 E5 D5 B5 Bm7/11 E5

Full

Full

Full

Full

1/2

sl.

G5 F#5 E5 F#5 E5 D5 B5 Bm7/11 E5

Harm. (8va)

Harm. (8va)

Harm. (8va)

Harm. (15ma)

8va- 1/2

sl.

sl.

G5 F#5 E5 F#5 E5 D5 B5 Bm7/11 E5

Full

Full

Full

Full

1/2

3



G5 F#5 E5 F#5 E5 D5 B5 Bm7/11

*loco* H P P H P P H P P H P P H P P H P P H P P H P P 1/2 1/2

3 3 3 3 3 3 3 3

D.S. al Coda *sl.*

vib. w/bar *sl.*

16 17 16 0 14 16 14 0 12 14 12 0 10 12 10 0 9 10 9 0 9 10 9 0 7 9 7 0 1/2 1/2 6 (6) (6) (6)

w/Riff A (2 times) Coda Rhy. Fig. 8 8va B5 A/C# 3fr. open G E E5(type 2) D A/C#(type 2) 3fr. open G E E5(type 2) (end Rhy. Fig. 8)

trem. bar 1 1/2

(12) (12) (12)

7 7 6 4 4 7 6

P

w/Rhy. Fig. 8 B5 A/C# 3fr. open G E E5(type 2) D 1/2 A/C#(type 2)

H H H P *sl.* H P P P 1/2

(6) 7 4 7 4 6 4 6 4 2 4 2 4 2 5 4 2 4 2

H H H P *sl.* H P P

3fr. open G E E5(type 2) G5 F#5 E Gtrs. I & II *sl.* D5 C#5 B5 1.2. G5 F#5 E

*sl.* *sl.* *sl.* *sl.* *sl.*

P.M.

4 0 0 0 0 (2) 12 11 9 10 9 7 9 9 9 9 9 9 7 6 4 (4) 4 2 12 11 9 10 9 7

*sl.* *sl.* *sl.* *sl.* *sl.*

3. G5 F#5 E5 Gtr. I (Gtr. I cont. in slashes) Gtr. II P.M. pick slide *sl.* P

(4) 4 5 4 2 (2) (6) 12 12 0 9 9 9 9 7 7

*sl.* P



# BASS LINE FOR MYSTICAL POTATO HEAD GROOVE THING

As Recorded by Joe Satriani  
(From the album FLYING IN A BLUE DREAM/Relativity Records)

Music by Joe Satriani

Uptempo Rock ♩ = 176

Intro

8

N.C.

1.2.3.

4.

N.C.

E5

G5 F#5

E5

F#5

E5

D

B5

Bm7/11

Play 7 times

E5

G5 F#5

E5

F#5

E5

D

B5

Bm7/11



B5 E5 D5 E5

E5 G5 F#5 E5 F#5 E5 D B5 Bm7/11

E5 G5 F#5 E5 F#5 E5 D B5 Bm7/11

E5 G5 F#5 E5 F#5 E5 D B5 Bm7/11

E5 G5 F#5 E5 F#5 E5 D B5 Bm7/11

E5 G5 F#5 E5 F#5 E5 D B5 Bm7/11



E5 G5 F#5 E5 F#5 E5 D B5 Bm7/11

B5 E5 D5 E5

B5 E5 D5 E5

B5 E5 D5 E5

B5 E5 D5 E5

D5 E5 B5 D5 E5 B5



D5 E5 B5  
 H  
 5 7 7 7 5 7 5 7 (7) 7 7 7 7 7 7 5 7 7 5 7 (7) 7 7 7 7 7 7

D5 E5 B5  
 H  
 8 9 8 7 5 7 5 7 (7) 7 7 7 7 7 7 5 7 7 7 5 7 5 7

D5 E5 B5  
 H  
 (7) 7 7 7 7 7 7 5 7 7 5 5 7 5 7 (7) 7 7 7 7 7 7 5 7 7 7 5 7 5 7

A5 B5 Bb5 C5 G5  
 (7) 7 7 7 7 7 7 5 7 7 5 6 6 6 3 (3) 3 3 3 3 3 3

Bb5 C5 G5  
 H  
 1 3 3 3 1 3 0 3 (3) 3 3 3 3 3 3 sl. 4 5 3 1 1 3 0 3 (3) 3 3 3 3

Bb5 C5 G5 F5 G5 D5 E5 D5 B5  
 H sl. H  
 1 3 3 1 1 3 0 3 (3) 3 3 3 3 0 1 2 3 5 6 7 5 7 5 7



D5 E5 B5

H

(7) 7 7 7 7 7 7 7 5 7 7 7 5 7 5 7 (7) 7 7 7 7 7 7 7 5 7 7 7 5 7 5 7

H

D5 E5 B5

H

(7) 7 7 7 7 7 7 7 5 7 7 7 5 7 5 7 (7) 7 7 7 7 5 7 7 5 7 5 7

H

N.C.

sl.

8va-----

sl.

9 10 9 (9) 8 9 11 12 16 17 16 (16) 14 17 16 14 13 15 12

loco

sl.

B5 C5 B5

14 14 15 14 (14) 15 14 12 11 7 8 7 (7)

sl.

N.C.

0 0 0 0 0 0

3 3 3

sl.

0 0 0 0 0 0 0 3 5 6 7 5 6 7 9 5 3 2

sl.







## The Original



- AC Battery Powered.
- The classic original **PIGNOSE** has been used by more professionals than any other practice amp in history

447 E. Gardena Blvd., Gardena, CA 90248  
Tel: 213-770-4444 Fax: 213-538-9560

## LEAD GUITAR MADE EASY

Finally there is an easy way to learn how to play every scale and mode over the entire fretboard

**LEAD GUITAR MADE EASY** - Learn how to play Pentatonic, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian. Learn every scale and mode in every key over the entire fretboard. All in one simple lesson. It's as easy as learning one major scale. If you can learn one, then you know them all. No more memorizing hundreds of patterns and positions. Learn one scale and how to transpose it to any mode in any key. Also learn how to start creating your own licks. All examples are written in tablature. Even if you don't know how to read music, Lead Guitar Made Easy will have you sounding like a pro in no time.

**BEN JAMMIN TRACKS** - 60 Minute Cassette. Now you can practice playing lead with a full rhythm section. A supplement to Lead Guitar Made Easy, Ben Jammin Tracks contains additional instruction, along with jam tracks to help you sharpen your lead playing skills. Each rock and roll jam track allows you to practice a different scale in a different key. Every track is approximately three minutes long complete with drums, bass, and rhythm guitar.

**BEN JAMMIN T-SHIRT** - For a limited time only, when you order both Lead Guitar Made Easy and a Ben Jammin Tracks cassette, receive absolutely FREE a Ben Jammin T-Shirt. Shirts are white with a cartoon of Ben Jammin and Ben Jammin Logo. Also available separately for \$8.95 each.

**BEN JAMMIN™ PRODUCTS**  
P.O. Box 1238  
Wilson, NC 27894-1238

- ☐ LEAD GUITAR MADE EASY \$12.95  
☐ BEN JAMMIN™ TRACKS \$9.95  
☐ Both for \$22.90 and Send me a  
**FREE BEN JAMMIN T-SHIRT**  
☐ T-Shirt Only \$8.95

Foreign Orders Add \$5.00 For Shipping & Handling.  
U.S. funds drawn on a U.S. bank

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

## CLASSICS ILLUSTRATED

# By Robert Phillips

## Melody and Harmony

We often think of melody and harmony as two interdependent yet at the same time independent components of music. But an age old device of intertwining the two into one continuous line can give the impression of both melody and harmony at the same time. Let's examine the similar use of this technique in the music of Steve Morse and that of J.S. Bach.

Example 1 is from "Modoc," the last cut on Steve Morse's *High Tension Wires* recording. Notice that the entire tune consists of a series of arpeggiated chords, yet it is distinctly melodic. If you were asked to isolate the notes that

were melodic from the rest, you would quickly realize that, with the possible exception of some of the bass notes, you also hear the whole thing as being melody. A brief performance note: Hold each note as long as is practical and allow open strings to ring rather than muting them, to fill out the harmony and create a smooth flow.

The next example is from J.S. Bach's Sonata in B minor (BMV 1002), which was originally written for unaccompanied violin. The Sonata is a multi-movement work, and this is from the "Double," which is a type of variation on whatever movement precedes it. (We'll examine that more closely in some future column.) Once again, we find a series of continuous arpeggios, and once again we find that the piece is distinctly melodic, and yet the melody cannot be isolated from the arpeggios. Although when played on the violin the notes cannot be sustained as I suggested in "Modoc," on the guitar, playing this will present no problems.

Ex. 1

Open E-tuning:

- ① = E③③ = G♯  
② = B②② = B♭  
④ = E③① = E♭



\*Ex. 2



\*Standard tuning.





# Power Tube Preamps



It's all well and good using a tube preamp, but a large percentage of that tube distortion (crunch!) your looking for is generated by the power amp tubes. That's why an old Fender or Marshall sounds so fine... when it's cranked up! **Introducing...the GT Speaker Emulator.™**

Our Emulator connects to the speaker out of your amp, loads it like a classic old Celestion, and presto!...the best sounding tube preamp you've ever heard because you're using

the "power tubes" to make the crunch. Now your favorite amp can record direct or be the first link in your stage rack.

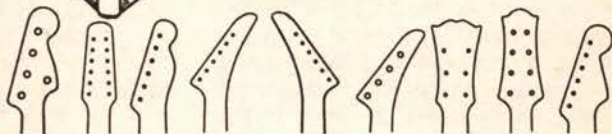
Don't waste time and cash on a new preamp, use the one you already know and love. Turn your amp into a Power Tube Preamp with our Speaker Emulator.



**GT electronics**  
12866 Foothill Boulevard  
Sylmar, California 91342  
FAX (818) 365-9884  
Phone (818) 361-4500



## WE WROTE THE BOOK ON REPLACEMENT NECKS



Not getting the action, feel or sound you want? Spare yourself the grief - replace your worn or otherwise gross neck with the best! We've got over 250,000 custom options to choose from. More woods, styles shapes, widths and best of all, the new Warmoth Compound Radius Fingerboard.

**Get what's right for you from the people who do it best.**

For your copy of "The Book" of premium quality guitar parts & hardware (in gold, chrome or black), send \$2.00 to:



Made in the U.S.A.

# Warmoth

**Guitar Products Inc.**

6424A 112th St. E., Puyallup, WA 98373 • (206) 845-0403

## TEACH YOURSELF

# ROCK LICKS & GUITAR TRICKS

with these book/cassette paks

To charge by phone, call:

**1-800-637-2852**

In WI, call: 414-774-4567 M-F 9AM-5PM (CST)

### THE MAGIC TOUCH TWO HAND TOUCH TECHNIQUE

Centerstream Publications

By David Celentano

The MAGIC TOUCH teaches the "two-hand touch" technique used by many of rock and heavy metal's great guitarists such as Eddie Van Halen, Randy Rhoads, Stanley Jordan, Adrian Belew, Steve Vai and Jeff Watson. The book is in tablature and standard notation and allows the guitarist to add exciting textures to chords and rhythm. The cassette features all of the exercises in the book played three times at different speeds.

00000088 book/cassette pak .....\$14.95

### FLYING FINGERS

Centerstream Publications

By David Celentano/Foreword by Wolf Marshall

Your fingers will be flying over the guitar neck as this book/cassette demonstrates proven techniques that increase speed, precision and dexterity. 32 examples cover alternate picking, sweep picking and circular picking. Cassette demonstrates techniques at three speeds: slow, medium and fast.

00000103 book/cassette pak .....\$15.95

### ROCK LICKS

Centerstream Publications

By Dave Celentano

40 licks to help the guitarist stand out in the band. Discover all the styles with this book - blues, two-hand tapping, basic rock, speed and arpeggio licks - plus, Dave plays all of the examples on the accompanying cassette at slow and fast speeds.

00000112 book/cassette pak .....\$15.95

### SPEED METAL

Centerstream Publications

By Dave Celentano/Foreword by Greg Howe

In an attempt to teach the aspiring rock guitarist how to pick faster and play more melodically, Dave Celentano uses heavy metal neo-classical styles from Paganini, Bach to rock. The book is structured to take the player through the examples in order of difficulty, from easiest to more difficult.

00000121 book/cassette pak .....\$16.95



Please rush me the following books:

QTY.	TITLE	ORDER #	PRICE
.....	MAGIC TOUCH	00000088	.....
.....	FLYING FINGERS	00000103	.....
.....	ROCK LICKS	00000112	.....
.....	SPEED METAL	00000121	.....

SUB-TOTAL

TAX (WI residents add 5% sales tax, MN residents add 6% sales tax)

POSTAGE & HANDLING \$ 2.50

TOTAL \$ .....

CHECK/MONEY ORDER ENCLOSED ☐

(Make checks payable to Music Dispatch)

Charge to my: ☐ Visa ☐ MC ☐ Am. Exp.

Account No

Exp. Date

Cardholder's Signature

Ship To:

Name

Address

City

State

Zip

**MONEY BACK GUARANTEE:** We'll be happy to refund your purchase if you are not completely satisfied. Simply return the books to us within 30 days and we will send you a complete refund.

**MUSIC DISPATCH**

P.O. Box 13920, Milwaukee, WI 53213

GPM57

GPM57



# Randy Coven

## TAPPING INTO THE MODES

I believe learning the modes is the single most important musical thing you can do to improve your playing ability. This process can be very tedious, but the end result is well worth it. In this column, I will show you some tapping licks that I came up with to make learning the modes easier and more fun.

I'll also show you a quick way to recognize what key you're in when playing in any given mode. There's no point in playing in a modal position without knowing what key it's related to. Without this understanding, you can be stuck in the same old box position, only this time it will be a mode. That defeats the whole purpose of learning the modes, which is to open up the neck. For a look at the modes see Example 1. Example 2 is a tapping exercise which taps out the root, 5th, octave and third of each mode. While playing this, say the names of the modes to yourself as you do them in order.

Knowing the order of the modes will lead you naturally to the next segment of the column—finding the key they relate to. Example 3 shows you how to do this. Observe the order of the modes and simply count back the degree of whatever mode you're in. For example: E Dorian is the second degree of something. What you do

is go up the E Dorian scale and count back two from the octave. Always start your count with the octave as one. Whatever note you land on is the key you're in—in this case D. Example 3 should make this very clear. Stay with this lesson a while now and come back to it from time to time if you need a brush up.

Ex. 1 Modes in G Major

Gmaj7 Ionian Am7 Dorian Bm7 Phrygian Cmaj7 Lydian

D7 Mixolydian Em7 Aeolian F#m7(b5) Locrian

Ex. 2 - Tapping

Gmaj7(Ionian) Am7(dorian) Bm7(phrygian) Cmaj7(lydian) D7(mixolydian) Em7(aeolian) F#m7(b5)(locrian)

Ex. 3 - Finding the key you're in

IIIm7-E Dorian Key of D Major IIIIm7-E Phrygian Key of C Major IVmaj7-E Lydian Key of B Major

V7-E Mixolydian Key of A Major VIIm7-E Aeolian Key of G Major VIIIm7-E Locrian Key of F Major

### Guitar Rack

WALL MOUNT -- SPACE SAVER



AXRAC™

For all styles of guitars and basses

AXRAC™ holds guitars in the playing position and gets electric, acoustic and bass guitars off the floor for more room to practice! Just think, no more hassles with cases and kicking over guitars so, why put up with the hassles? Call toll free for more info. today!

**1-800-729-1251**

APC: 1509 ADELIA AVE. EL MONTE, CA 91733



**LONG TIME**  
As Recorded by Boston  
(From the album BOSTON/Epic Records)

*Words and Music by Donald T. Scholz*

**Cm7** 8fr. **F** 8fr. **Bbm9** 8fr. **Eb13** 6fr. **C** 8fr. **Fx** 10fr. **E9** 8fr. **Bbsus4** 6fr. **Bb** 6fr. **Eb** 6fr. **F/C** 8fr.

**C(type 2)** 8fr. **Bb(type 2)** 6fr. **Bbsus2** 5fr. **F(type 3)** 8fr. **Eb(type 2)** 6fr. **Bb(type 3)** 6fr. **Dm** 5fr. **G** 3fr. **A** 5fr. **F#** 4fr. **Cm** 3fr.

**F5** 3fr. **G5** 3fr. **Ab5** 4fr. **Bb5** 3fr. **Csus4** 3fr. **CIII** 3fr.

Moderate Rock ♩ = 120  
\*Free time

**Cm7** **F** **Bbm9** **Eb13** **C** In time Rhy. Fig. 1 **F<sup>x</sup>** **F9**

Gtr. II (Kybd.) Full Full

Intro Gtr. I

pick slides-- (w/heavy echo & reverb) (w/echo effects) pp(Fade in) cresc. mf f Full Full

(heavy echo off)

\*This transcription represents the second half of "Foreplay/Longtime", which begins at 1:57 of the entire piece.

**\*\*Chord is sustained for approx. 5 sec. before bass drum enters, establishing time (at 2:22)**

(end Rhy. Fig. 1) w/Rhy. Fig. 1 (3 times)

Bbsus4 Bb Fx Full F9 Bbsus4 Bb Fx 8va F9 Bbsus4 Bb

Full Full Full Full Full Full Full Full P sl.

sl. sl.

3

H 13-15 13-15 15-15 15-15 13-15 13-15 17-20 20-20 20-20 17-18 17-18 17-20 17-18

(16) x 13 13 15 15 15 (15) 13 15 13 13 10-16 17 18 20 20 (20) 20 17 18 17 18 17 20 17 18 18

1st Verse  
w/Rhy. Fig. 1 (5 times)

F<sup>x</sup> F9 Bbsus4 Bb F<sup>x</sup> F9 Bbsus4 Bb F<sup>x</sup> F9

It's been such a long time, \_\_\_\_\_ I think I should be go - ing, - yeah.

*loco sl.*

*Full Full Full Full Full Full Full*

*sl.* 8-13 13 13 15 15 15 15 *dim.* (15)

Copyright©1976, 1990 by Pure Songs;  
All Rights Controlled and Administered by Colgems-EMI Music, Inc.  
Reproduced in the U.K. by Permission of Screen Gems-EMI Music Ltd and International Music Publications  
All Rights Reserved Used by Permission



Bbsus4 Bb F<sup>x</sup> F9 Bbsus4 Bb F<sup>x</sup> F9

Uh, time does - n't wait for me, — it keeps on call - ing. —

Bbsus4 Bb F<sup>x</sup> F9 Bbsus4 Bb Rhy. Fig. 3 F<sup>x</sup> F9

Sail on — on a dis - tant high - way, — yeah. —

Gtrs. I & III - Rhy. Fig. 2

sl. A.H. Gtr. I (8va) Gtr. III A.H.

Bbsus4 Bb E sl. F<sup>x</sup> F9 Bbsus4 F<sup>x</sup> F/C C (type 2)

I've got to keep on - chas - in' a dream, — I've got to be on my — way. —

(Both gtrs.) sl. A.H. (8va) Gtr. I Gtr. III

F/C C (type 2) Bb (type 2) Bbsus2 (end Rhy. Fig. 3) Rhy. Fig. 4 F (type 3) Eb (type 2)

Wish there was some-thing, I could say. —

Gtrs. I & II (end Rhy. Fig. 2)

P.M. ———— cresc.

Bb (type 2) (end Rhy. Fig. 4) w/Rhy. Fig. 4 F (type 3) Eb (type 2) Bb (type 3)

Well, I'm



Chorus  
w/Rhy. Fig. 4 (3 times)

F (type 3) Eb (type 2) Bb (type 3) F (type 3) Eb (type 2) Bb (type 2)

tak - in' my time, I'm just - a mov - in' on. — You'll for - get a - bout me af - ter I've been gone. — And I

F (type 3) Eb (type 2) Bb (type 3) F (type 3) Eb (type 2) Dm

take what I find, I don't want no more. — It's just out-side of your front door. —

(Bkgd. voc.) Oo, oo.

(Half-time feel)

G A Bb (type 2) 2nd time to Coda

Ah, yeah, yeah! — Oo, — It's been such a long time, it's been such a

Gtrs. I, II & III

(Double-time feel)  
w/Rhy. Fig. 1 (4 times) (Gtr. IV tacet)  
& Rhy. Fill 1 (8 times) & Fill 1

F<sup>x</sup> F9 Bbsus4 Bb

long time!

Gtr. I >sl. P sl. P sl. P sl. P 1/2 1/2

rake

sl. P sl. sl.

Fill 1

Gtrs. III & IV

A.H. (8va)

A.H.

Rhy. Fill 1

F5 (Kybd.)



Well, I Get So

Bbsus4 Bb Fx F9 Bbsus4

8va- P P >P P Full Full 1/2 Full 1/2 Full sl. Full Well, I get so 1/2

6

P P P P Full Full 1/2 Full 1/2 Full grad. release sl. Full trem. bar 1/2

20 18 17 20 18 17 20 20 22 15 15 15 15 15 (15) 14 14 10 (10)

2nd Verse  
w/Rhy. Fig. 1 (5 times)  
& Rhy. Fill 1 (7 times)  
F<sup>x</sup>

*Chorus* F<sup>x</sup> in 1 (7 times)

F9 Bbsus4 Bb F<sup>x</sup> F9

— lone - ly ————— when I am with out you, ——— hoo, ———

trem. bar dim.

(16) (16)

Bbsus4 Bb Fx F9 Bbsus4 Bb Fx F9

but in my mind, deep in my mind, I can't for - get a - bout you, wo.



[illegible]

Rhy. Fill 2

F5 Bb5 Eb5

(Kybd.)

3 3 8 8

1 1 6 6







w/Fill 2 (2 times)  
Ab5

F5 G5 Ab5

w/Fill 3  
Bb5 Csus4 CIII

Yeah, \_\_\_\_\_ hey!—

(grad. descent)  
trem. bar

trem. bar

Csus4 CIII G5 Bb5 Csus4 CIII

3rd Verse  
w/Rhy. Fig. 1 (5 times)  
& Rhy. Fill 1 (7 times)  
Fx F9

It's been such a long time, \_\_\_\_\_

8va—

pick slide

trem. bar

sl.

trem. bar

sl.

loco Gtrs. I & III

sl.

sl.

sl.

Bbsus4 Bb Fx F9 Bbsus4 Bb Fx F9

I think I should be go - ing, yeah. Uh, time does-n't wait for me,—

A.H.

Gtr. I

Gtr. III

Fdbk.

A.H.

Fdbk.

Fill 2  
(Kybd.) H

P

H

P

Fill 3  
(Kybd.)







Bbsus2

\*w/Rhy. Fig. 4 (2 times)

F(type 3) Eb(type 2) Bbb(type 3) F(type 3) Eb(type 2) Bbb(type 3)

Well, I'm

Gtrs. F(type 3) Eb(type 2) Bbb(type 3) Eb(type 2) w/Rhy.Fig. 6 (till fade)  
I,II&III- Rhy. Fig. 6 F(type 3) Eb(type 2)

tak - in' my time,\_\_\_ I'm just mov - in' on.\_\_\_\_ Tak - in' my time,\_\_\_ oh,\_\_\_\_  
(Bkgd. voc.) Oo.\_\_\_\_\_

I'm\_\_ just mov - in' on!\_\_\_ I'm\_\_\_\_ just tak - in' my time!\_\_\_  
Oo.\_\_\_\_\_ Tak - in' my time.\_\_\_\_ Oo.\_\_\_\_\_

Tak - in' my time.\_\_\_\_ Yeah!\_\_\_\_\_  
Oo.\_\_\_\_\_

Tak - in' my time.\_\_\_\_ Wo,\_\_\_\_ come on,\_\_\_ I wan - na get on home! Come back to you, long time.  
Tak - in' my time.\_\_\_\_ Oo.\_\_\_\_\_

Sva----- Full Full trem. bar P Full Full Full Full locos Full 1½ 1½ 1½ 1½ 1½

Full Full trem. bar Full Full Full Full Full Full Full 17 17 17 17 17



*Begin fade*

B $\flat$ (type 3) E $\flat$ (type 2) F(type 3) E $\flat$ (type 2) B $\flat$ (type 3) E $\flat$ (type 2)

Ah, yeah! — Oo. — Oo! — Tak - in' my time. — I'm just tak - in' my time! — Oo. —

Full Full Full 1½ P PH PH PH P

trem. bar

(17) 10 12 10 12 (12) 12 (12) 10 12 10 12 10 12 10

F(type 3) E $\flat$ (type 2) B $\flat$ (type 3) E $\flat$ (type 2) F(type 3) E $\flat$ (type 2)

Tak - in' my time. — Yeah! — Oo. — I'm just tak - in' my time. — Tak - in' my time. — oh! —

1½ sl. 1/2 1/2 1/2 trem. bar (Depress & vib. w/bar simultaneously) trem. bar

1½ sl. 1/2 1/2 1/2 1/2

H sl. (10) (10) (10) (11)

B $\flat$ (type 3) E $\flat$ (type 2) F(type 3) E $\flat$ (type 2) B $\flat$ (type 3) E $\flat$ (type 2)

Oo. — Tak - in' my time. — Oo. —

5½ trem. bar 3 trem. bar

5½ 1 1 1 1 13 (13)

Fade out



# SOUND CONNECTION Moves You Into The 1990's With The NEW GUITAR WORKSHOP COURSES™!

**T**hanks to all of the feedback you've provided me with since 1982, I've noticed an unmistakable change in the attitude of guitar players. They realize that today's guitar heroes are playing with increased sophistication, and that learning a solo note for note isn't enough; it's like memorizing a story instead of learning how to read and write yourself! And with the ever increasing wave of guitar heroes like Steve Vai, Joe Satriani, Paul Gilbert, Jeff Healey and many others, it's recognized that **a higher level of musicianship is not only in, it's a definite necessity.**

To meet your changing needs, I have developed **Guitar Workshop Courses**, for guitarists who take their playing seriously. Now you can choose intensified, individual courses that cover a wide range of guitar playing skills and styles. You can zero in on **exactly** what you need, to either expand or fine tune your existing skills. And because I am concentrating each course on one topic only, you will get **even more** information than in my past courses where I presented many topics together. As always, all the information will be presented in the straight ahead, no hype style that has made **Sound Connection** famous. All of this for only **half the price** of my former courses, but still wrapped up in my **unconditional 30 day money back guarantee.**

The guitar legends of the 1990's? Who knows? But **SOUND CONNECTION** will be there to help you give it your best shot.

Ande Flavelle

## Any GUITAR WORKSHOP COURSE — \$15 (includes booklet & cassette)

### A LEAD GUITAR: Scales & Phrasing Techniques

This course is perfect for a beginner, but don't pass over it because you have some experience! Beyond the basic pentatonic, natural minor and blues scales that I'll show you in various positions, I also demonstrate how you can develop your own phrasing to create better solos. Speed and special tricks are great, but **you need something to say in the first place!** A guaranteed eye opener! No sight reading required.

### B RIFFS: For The Lead Guitarist

Just as unusual adjectives or slang expressions will make your conversation more colorful, good riffs will highlight your phrasing and overall solo break. Over 150 riffs in the style of the greats are presented in this virtual dictionary of chops, as well as **solo techniques such as two-handed tapping, sequencing, ladder riffs and melodic shapes.** (This course is a perfect companion to the *Lead Guitar: Scales and Phrasing Techniques*.) No sight reading required.

### C LEAD GUITAR: Modal Improvising & Phrasing

In this intermediate course, I demonstrate modal signature sounds, show you **how** to use them, and how to know **when** to use them! Besides the various positions, learn techniques to instantly visualize the neck. Understand modal diatonic chords, and you'll be able to write songs that work with any scale you choose. Learn to create diminished runs that link to the tonic, and the popular neo-classic harmonic minor scale. No sight reading required.

### D SIGHT-READING

For most of us, suicide is more desirable than sight reading! But the fact is, sight reading allows you to understand music theory. This superior approach has been carefully developed to painlessly get you through it quickly, without the "Twinkle Twinkle Little Star" garbage you find in other books. I believe that you need this, and aren't getting it. Maybe it's time you got it over with. What do you think?

### E MUSIC THEORY

Anyone can play a guitar, a **musician knows music theory.** This detailed presentation gives you information you can use in understandable terms, and allows you to master theory fundamentals at your own pace. Learn about scales, modes, intervals, harmony, chord construction, inversions, transposition, and more. This in-depth course takes time to learn, but you'll use the principles for life. Sight reading required.

### F CLASSICAL GUITAR

It's a fact, classical music is an absolute influence on the new generation of neo-classic guitarists in the style of Malmsteen, Rhoades, Gilbert, MacAlpine, and others. Learn and enjoy the traditional polyphonic technique classical guitarists use, as well as thirty compositions from the masters. You may surprise yourself at how you can draw ideas from the classics into your own playing. Sight reading is required.

### G ARPEGGIOS: For The Lead Guitarist

Whether you play rock, blues, heavy metal or jazz, arpeggios are as important as scales to the lead guitarist. **Use my simple & effective system to master arpeggio shapes, positions & chordal triads.** You'll understand diatonic arpeggio concepts common to hard rock & be able to create arpeggio solos! From simple one octave "sweeps" to triad stacking, to extended & altered variations, & **when** to substitute them.

### H RHYTHM GUITAR

Although this course is perfect for a beginner, even players with some experience should get something out of this basic primer for the rock musician. Learn about open position chords, barre chords, **arranging** your favorite progressions, and the system of diatonic diads that so many rock and metal players use. Also covered are numerous right hand rhythm techniques, from shuffle rhythms to arpeggio styles.

### I BLUES GUITAR

Blues guitar is important to learn as an influence on rock players, but it's also fun to play as the killer style that it is! Learn the blues, minor and major pentatonic scales in various positions and how to use them, advanced solo concepts of blues phrasing, and the use of modes and scale substitution. Also learn blues style phrases, lead-ins, turn-arounds, progressions and rhythm styles. No sight reading required.

## TROUBLE-SHOOTING

*electric & acoustic guitars, amps & equipment*

**Ande's First Video Lesson! A complete course! (100 minutes long!)**  
**Packed with useful information, without filler ads and endorsements!**

"*Trouble Shooting is truly a crash course in guitar and its maintenance, and neither talks down to nor assumes that the musician is already an expert. This well paced and produced video will supply the basics about guitar selection and offers some rock solid advice that few experts would disagree with.*" **Guitar World**

Today's guitarist absolutely must understand all his equipment! Yet, many otherwise competent musicians are continuously haunted by poor intonation, guitars that buzz, amps that hum, and many other common problems. There's more to "tuning" a guitar than just strings! And what you don't know **will** hurt you! Whether you are looking to overhaul your favorite axe, or are in the market for a new electric or acoustic, this informative and interesting (and often humorous!) crash course in guitar maintenance and knowledge is for you. The money you save on just one preventable repair job could easily be more than the price of this video!

**SOUND CONNECTION™**  
**The Method Behind The Madness**

This instructional package is for educational purposes only and makes no claim of participation or endorsement by any of the artists listed above. Sound Connection, Inc. ©1983, ©1985, ©1987, ©1988, ©1990.

**ORDER FORM**  
just clip and mail to:  
**Sound Connection, Inc.**  
P.O. Box 218, Dept H  
Caldwell, NJ 07006

**ALL NEW**  
**Prices & Package Specials**

Important Notice: Shipped UPS or first class. Money orders processed immediately. Allow 4 weeks for checks to clear. If ordering from outside the U.S. & Canada, add the following for postage/handling: \$3.50 per Course; \$5.00 for Package 1; \$8.00 for Package 2; \$6.00 for video. U.S. dollars only, drawn on a U.S. bank.

Check boxes for Guitar Workshop Courses ordered.

☐ A ☐ B ☐ C ☐ D ☐ E  
☐ F ☐ G ☐ H ☐ I ☐ VIDEO

ITEM (READ NOTICE BELOW LEFT)	PRICE EACH	Postage/handling EACH	TOTAL PRICE
<b>GUITAR WORKSHOP COURSES</b>			
Any Single Course	\$15 <sup>00</sup>	\$2 <sup>00</sup>	
<b>PACKAGE No. 1 — Buy 4 Workshops, get 1 FREE</b>	\$60 <sup>00</sup>	\$3 <sup>00</sup>	
<b>PACKAGE No. 2 — Buy 8 Workshops—Video is FREE</b>	\$120 <sup>00</sup>	\$5 <sup>00</sup>	
<b>Trouble-Shooting Video</b>	\$60 <sup>00</sup>	\$3 <sup>00</sup>	
New Jersey residents must include 6% Sales Tax on total purchase.		NJ TAX	
New York residents must include proper Sales Tax on total purchase.		NY TAX	
<b>Please print clearly!</b>		<b>TOTAL ENCLOSED \$</b>	
Name _____			
Address _____			
City _____ State _____ Zip _____			



# TOM SCHOLZ & BRAD DELP



## PILGRIM'S PROGRESS

BY JOHN STIX

**With three multi-million selling albums in a row, Tom Scholz, the composer and multi-instrumentalist/leader of Boston, and his trusty singer, Brad Delp, have more in common with the tortoise of the fable than with any other legendary hit-making conglomerates around. As devoted fans who jubilantly celebrated the release of Third Stage a couple of years ago, after a six-year layoff, will learn from this interview, all three Boston albums of first takes couldn't have happened any faster. We sat down with Tom and Brad to find out which might come first, the next Boston Lp, or the millenium.**

Tell me about the evolution of the band.

**BRAD:** I met Tom around 1970. About two weeks after I met him, the band had made plans to go into a local 8-track studio to do a demo. So I went in with them and one of the first songs we did was called "Ninety Days," which later turned into "More Than a Feeling." Another song that they'd already recorded once and we re-recorded was called "San Francisco Day," which turned out to be "Hitch a Ride," which is also on the first album. So, those songs had their inception back then.

The vocal harmonies seem to have been a trademark with the band from the beginning.

**BRAD:** When I first started playing with Tom, we didn't have any harmonies at all. I was the only singer, and we were doing a lot of Deep Purple and Led Zeppelin and that kind of stuff. It was only when we got in the studio that we started doubling up on the lead vocals, and we'd try little harmony parts here and there. My big influence in music was the Beatles, and prior to meeting Tom, I was in a band that did almost all Beatles songs for a while. So, we used to work out all their harmony parts. When Tom and I went into the studio, we'd start with a basic three-part harmony idea and work little changes into it as we went along. Just changing one note would change the whole chord structure. We'd just go back and forth making little changes and go along until we hit upon something that

we'd like. I was the only singer, and would sing the background parts as well as the lead vocals. I wound up doing that on the records as well. I'm actually the only voice on all three Boston albums.

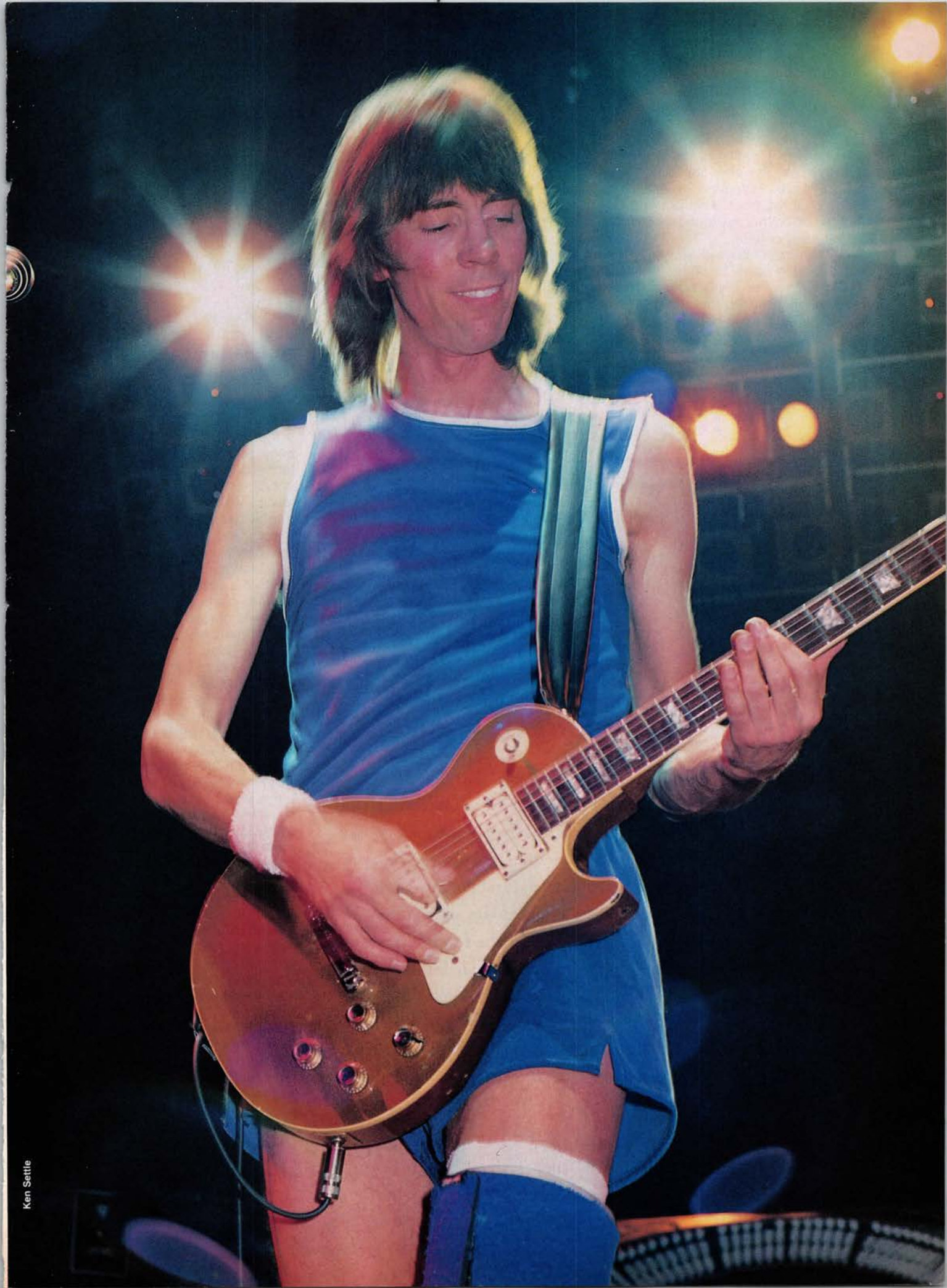
**TOM:** I really like harmony singing. It's just my taste. The Hollies and Byrds were the most influential for the vocal harmonies. The guitar harmonies I first heard played by Todd Rundgren and by Jimmy Page on Led Zeppelin's first album. Two or three notes were done in harmony on that album. I stopped listening and thought, that guy hit on something there. He never did it anyplace else on the record.

Did you develop your musical philosophy during your bar band days before you recorded?

**TOM:** The task of getting up to the first Boston album was a very circuitous one. Almost nothing that I did while I was trying to play in bar bands applied. It was almost totally for naught. The only things I ever did that ended up contributing to the Boston repertoire or sound were done from recording, which goes back to '69 or '70, and from songwriting on my own. A year and a half or two years before the first Boston album, I specifically told the people I'd been associated with, who were playing in bands, that I was through playing in bands. It wasn't that much fun, it was definitely getting no-place, and I didn't see anything creative coming out of it. It was slowing me down. I stopped alto-

*Continued on next page*





Ken Settle



gether to do nothing but work on writing songs and recording them, which I did largely on my own, with the exception of working with Jim on rhythm tracks and Brad on the vocals. Barry Goudreau also helped. I pretty much stuck with that formula. The very first thing I ever recorded was "Foreplay," in Jim's basement, on a two-track. And all the things that got us on the way to the record deal were based on that.

**Was there a point when you knew you had a Boston sound?**

**TOM:** Even after there was a deal, I never really believed that. I didn't know if it was particularly original or not. At that point, I was doing something that I

was just learning to put together. I wasn't listening to a lot of other music at that time, back in '74 or '75. I wasn't sure how it fit in or didn't fit in. I had a number of people telling me that I'd blown it, that disco was the thing and nobody wanted to hear this kind of rock 'n' roll. I would have been very egotistical to consider what I had as a 'sound.' I didn't know if twenty people besides myself would want to sit down and listen to it. I was quite surprised when "More Than a Feeling" took off the way it did. In fact, I never left my full-time job. I was still working when it was on the radio. You've always treated the vocals and guitar as equals.



Gary Phil

**TOM:** Yes, that's an intentional arrangement technique, and just natural for me. I don't favor one over the other. I think they're both important in this particular type of music. I suppose if I were a singer there would have been all vocals, because it takes forever to play the guitar parts. I never cared that much about vocals when I first started listening to music, which was all instrumental and mostly classical. I was just interested in melody and power. I didn't start to really listen to words at all until I started to write songs. Then it started to dawn on me that a vocalist could be treated like another instrument, and as a way to get feelings across with a lot of power. Once that finally dawned on me, I managed to start doing something about getting vocals that really added something to the song. The guitar was always a natural as far as being included as a sometime carrier of the melody. That goes back to classical ideas as well.

**So you're trying to bring the vocalist up to par with the instruments?**

**TOM:** Not quite. In my case the lyrics are always written to complete or augment the feel of the song. What I was trying to say is that the vocal can be as powerful a tool as the lead guitar is or some other lead instrument, as long as you think of it that way. I don't just think of it as some vehicle to get my words out on the radio. The music as it's arranged is kind of a throwback to classical music, and the vocal is really being used as an instrument. Part of the problem about writing lyrics for *Third Stage* was the difficulty of writing what I meant to say, making it fit in a verse form with a rather regimented rhyming scheme, and having the right sounds at every point. The vocal that's singing an E is a lot different from the vocal that's singing an A. One is right for one section and the other is right for another, and you're a slave to using that sound, and the words will have to be figured out in order to make it fit. I try very hard not to allow lyrics to compromise the sound. At the same time, once I get to that point, I'm

## LOAD YOUR WEAPON

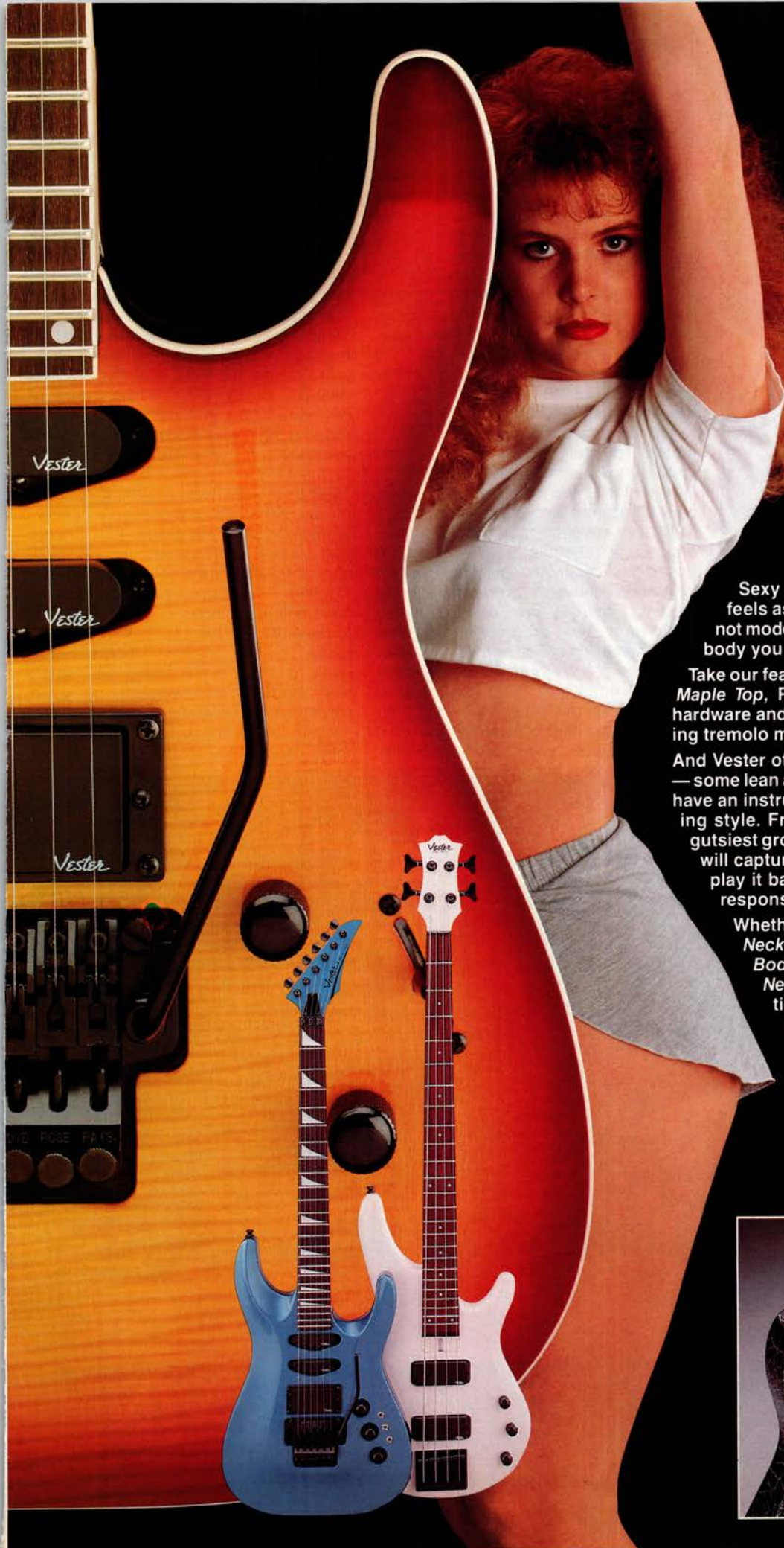


The ROLLS HR82G Guitar Gun will shoot you to new heights of expression. Of course it has the best sounding preamp you've ever heard with loads of gain and the best "natural compression" this side of a 12AX7. It also has 2 effects loops with stereo returns and a stereo headphone amp to get the full power out of your favorite stereo signal processor, also included is a dual foot con-troller and 15 foot cable. The parametric is great for simulating speakers and the five band EQ can give you just the sound you haven't been able to find until now. Bass Gun also available. ROLLS is a new company so you may have to search for a dealer, but it will be worth it!

ROLLS CORPORATION

7023 South 400 West, Midvale, Utah 84047, 801-562-5628





# Vester

## Combines The Best Curves Around

Sexy curves. Hard bodies. A shape that feels as good as it looks. At Vester, we're not modest. We think when you have a great body you ought to flaunt it . . .

Take our featured redhead — the *Flamed Curly Maple Top*, Rosewood fingerboard, all black hardware and licensed *Floyd Rose* double-locking tremolo make this redhead one **hot** item!

And Vester offers a full line of versatile guitars — some lean and mean, **all** sleek and sexy — we have an instrument to suit your individual playing style. From those laser-hot leads, to the gutsiest growls and screeches, Vester guitars will capture the full force of your attack and play it back to you with super sustain, full response and maximum tonal flexibility.

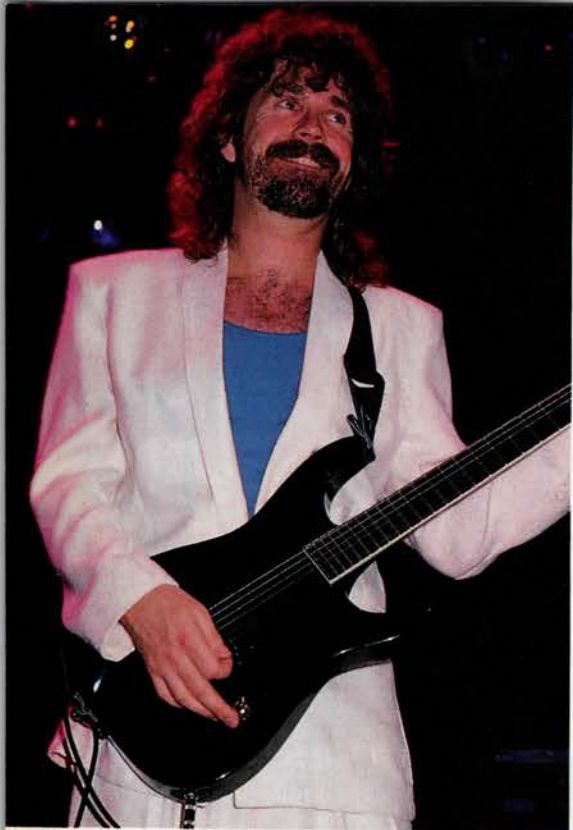
Whether you choose our sleek *Through Neck* design, *Scalloped* or *Arched Top Bodies* or form-fitting *Cutaway Heel Neck*, each Vester model will hug you tight in the heat of a performance.

Visit your nearby Vester dealer **to-day**. Push our guitars to their limit, but you better hang on . . . there could be some dangerous curves in your future!

Vester®  
P.O. Box 748  
Effingham, IL 62401







damned if I'm going to put out something with lyrics that don't make sense or don't say what I want them to say. Consequently, that takes ten times longer.

**How are you presented with the material?**

**BRAD:** On cassettes. For example, when I first heard "Amanda," which was

## PILGRIM'S PROGRESS

the first song we worked on, there were no lyrics. I got a cassette with just the instrumental tracks, and Tom asked me to see what I could come up with. He had a couple of ideas that we started out with, and I think we actually wound up doing two or three versions of that before we settled on the final lyrics, which were mostly Tom's. On that particular song, he did something that he very rarely does—he sang the melody. Sometimes he'll play the part, or sometimes when I'm at the house, he'll sing it to me over the track. But in this case, he put it on the cassette, just in the background, to give me something to go by. We went back and forth like that. But I would be amiss if I didn't say that for most of the stuff, he had a pretty good idea at the onset of what he wanted, at least as far as the melody line.

**How disciplined are you at songwriting?**

**TOM:** I've never been any good at creating on a schedule or when I'm supposed to. Actually, songwriting is a real long series of events. Somewhere along the line I have to have an idea, which might be a chord progression or a little riff of some kind. Sometimes that may be accompanied with a melody idea, but not necessarily. I don't know how that happens, and maybe if I could find a way to make that happen more often it wouldn't take six years to do an album.

A lot of times I get the ideas just by playing piano, organ or guitar. Sometimes I will actually have an idea without an instrument and sit down and try to play it. I've never come up with all of the fundamental pieces of a song in one sitting. I've never done that in my life. I've gone years and years between various pieces of the song before I've gotten what I'm looking for.

**Do you write differently on different instruments?**

**TOM:** In every case, it's always slow, but it shows up in the final product. In other words, if I write it on the piano, I record it on the piano. I can't think of anyplace where that isn't true.

**When a new piece clicks in do you automatically know which song you're going to use it in?**

**TOM:** No, I don't usually think in terms of specific tunes or partially completed tunes. Usually it's a matter of a chorus and a verse working well together, or a chorus finishing off a verse that I had at the time. There are occasions where I have different places for the same song to develop into, like verses that are very similar or two different choruses that can't be used in the same tune, and I won't know exactly which to go to. In other words, I'll end up setting a few things down quickly, all at once. On *Third Stage*, "My Destination" wouldn't

# Feel the Heat

## The LB75

- Neck through body design
- 2 octave ebony fingerboard
- Active electronics
- Fretless or lefthanded models

list  
+299-

FACTORY  
DIRECT  
649



**TOLL FREE HOTLINE**

**800-854-2235**

Outside the USA: See your dealer

*"The LB75 is one of the best five string deals yet."*

*Tom Mulhern, Guitar Player Mag.*

# CARVIN

HANDCRAFTED IN U.S.A.

**Write for FREE full color catalog:**

CARVIN, GM26, 1155 Industrial Ave.

Escondido, CA 92025

Hollywood Store: 7414 Sunset Blvd. (213) 851-4200



# Meet the Family.



KTG-1



KTG-2075



KTG-2100



Bass 4000



Biamp 8000



Convertible 2000



84-40 Tube

At Duncan Research, we design for tone. It's a simple idea, but one that too often gets lost in today's high-tech, bells-and-whistles world. No matter what style you play, the Duncan Research family of amp products has a great-sounding piece of gear for you.

**Bass 4000 & Biamp 8000** For bass players who can hear the difference, we offer the Bass 4000 and Biamp 8000 bass amps. The Bass 4000 is a rugged, dependable 400 watt amp with 7 band EQ, high and low contour controls and an effects loop. The Biamp 8000 features 400 watts per channel (bridgeable to 650 watts mono), a variable crossover control, and active EQ, for world class bass sound, on stage or in the studio.

**84-40 Tube** For guitarists who accept no substitutes for classic tube tone, the highly acclaimed 84-40 Tube is the perfect amp for small clubs, recording and rehearsal. One listen to its ultra-warm, sweet sound, and you'll know why reviewers have hailed the 84-40 as a "future classic." Available in a 1 x 12" or 2 x 10" speaker configuration.

**Convertible 2000** For the ultimate in power and tone flexibility in a combo amp, check out the Convertible 2000. With 100 watts of all-tube power,

two totally independent channels and the famous patented modular pre-amp, the Convertible lets you custom design any tone you need, from vintage to modern.

**KTG-1 Preamp** If you're ready for the rack revolution, the KTG series is rack mount gear with the tone left in. The KTG-1 tube guitar pre-amp features clean and dirty channels and three footswitchable gain and crunch boosts, for a whole spectrum of killer guitar sounds at your fingertips.

**KTG-2075 Power Amp** The KTG-2075 is a single rack space power amp with 75 watts of warm stereo power, voiced especially for guitar.

**KTG-2100 Stereo Power Amp** For the ultimate tube crunch, try the KTG-2100, an all-tube, 100 watt stereo power amp in two rack spaces.

Searching for true tone? Then stop by your Duncan Research dealer and meet the family. You'll find what you're looking for.

 **DUNCAN**  
SEYMOUR DUNCAN RESEARCH



SATRIANI • GUNS 'N' ROSES • MALMSTEEN • PAGE • RHOADS • B.B. KING • MORE!

# Learn Your Favorite Guitar Parts with the Original Note-For-Note™ Tapes

*The Ultimate in Rock Guitar Transcriptions!  
Accurate & Complete*

Incredibly accurate solos, rhythms, and fills, over 300 songs by over 70 artists, fine tuned over

**Now with FRET NUMBERS**

**SIX YEARS** of success by the **ORIGINAL** **NATORS** of audio guitar transcriptions. On **NOTE-FOR-NOTE™** Guitar audio-cassette tapes you hear each phrase played exactly like the original, then each note played one-by-one with a detailed verbal description. No music reading! You get right to the fingering. These tapes include approximately 2-5 hours of lessons, real time tape recording, &

an 80-page manual (19 pages instruction, 61 pages **blank** tab & staves).

## NOTE-FOR-NOTE™ Solo Tapes:

Jim Gleason plays and describes each note by string, fret, position, letter name & any special techniques. Now includes fret numbers. \$17.50.

**NOTE-FOR-NOTE™ Rhythm & Fills Tapes:** Jim Gleason describes everything the guitarist plays except the solo. Also with fret numbers. \$21.

**RPM**  
Rock Performance Music

## Partial List of Titles

Call for a complete catalog! 1-415-769-7150 9AM - 6PM, Pacific Standard Time

**PAGE: TAPE 124** **SOLO RHYTHM**  
No Quarter (live), Whole Lotta Love, I Can't Quit You Baby, The Lemon Song, The Immigrant Song, The Ocean, The Wanton Song, Hots On For Nowhere

**PAGE: TAPE 108** **SOLO RHYTHM**  
Good Times Bad Times, Dazed & Confused, Communication Breakdown, Heartbreaker, Since I've Been Loving You, Black Dog, Rock & Roll, Moby Dick, Stairway To Heaven

**PAGE: TAPE 109** **SOLO RHYTHM**  
The Song Remains the Same, Rain Song, Over the Hills & Far Away, Custard Pie, The Rover, Ten Years Gone, Achilles's Last Stand, Nobody's Fault But Mine

**HENDRIX: TAPE 122** **SOLO RHYTHM**  
Manic Depression, Fire, Little Miss Lover, Bold As Love, Woodstock "Instrumental Solo", Ezy Rider, Power To Love, Message Of Love

**HENDRIX: TAPE 114** **SOLO RHYTHM**  
Purple Haze, All Along the Watchtower, Foxy Lady, Voodoo Chile (Slight Return), The Wind Cries Mary, Castles Made of Sand, Little Wing, Come On (Part 1), Hey Joe, Star Spangled Banner, Red House

**SATRIANI: TAPE 110** **SOLO RHYTHM**  
Surfing with the Alien, Ice 9, Crushing Day, Always with Me Always with You, Satch Boogie, Circles

**SATRIANI: TAPE 120** **SOLO RHYTHM**  
Flying In A Blue Dream, The Mystical Potato Head Groove Thing, One Big Rush, Back To Shalla-Bal, The Forgotten (Part 2), Into The Light

**VAI: TAPE 105** **SOLO RHYTHM**  
Yankee Rose, Shy Boy, Goin' Crazy, Bump & Grind, Knucklebones, Just Like Paradise, Bottom Line, Hot Dog & a Shake, Eugene's Trick Bag (Crossroads)\*

**VAN HALEN: TAPE 101** **SOLO RHYTHM**  
Eruption\*, Runnin' With the Devil, You Really Got Me, Ain't Talkin' 'Bout Love, I'm the One, Feel Your Love Tonight, Little Dreamer, Ice Cream Man, On Fire

**VAN HALEN: TAPE 102** **SOLO RHYTHM**  
Spanish Fly\*, Cathedral\*, You're No Good, Dance the Night Away, Somebody Get Me A Doctor, Bottoms Up!, Outta Love Again, D.O.A. Women in Love, Beautiful Girls

**LYNCH: TAPE 111** **SOLO RHYTHM**  
Mr. Scary, Kiss of Death, Dream Warriors, Unchain the Night, In My dreams, Into the Fire, Tooth and Nail, Alone Again

**S.R. VAUGHAN: TAPE 113** **SOLO RHYTHM**  
Texas Flood, Love Struck Baby, Pride and Joy, Couldn't Stand the Weather, Scuttie Buttin', Tin Pan Alley, Rude Mood, Lenny

**S.R. VAUGHAN: TAPE 118** **SOLO RHYTHM**  
Crossfire, Tightrope, Let Me Love You Baby, Leave My Girl Alone, Travis Walk, Wall of Denial, Riviera Paradise

**CLAPTON: TAPE 115** **SOLO RHYTHM**  
Crossroads, Sunshine Of Your Love, Hideaway, Cocaine, White Room, Layla, Badge, While My Guitar Gently Weeps

**BLUES KINGS: TAPE 121** **SOLO RHYTHM**  
B.B.: Everyday I Have the Blues, How Blue Can You Get, Sweet 16, Why I Sing the Blues, the Thrill Is Gone, Albert: I'll Play the Blues For You, Blues Power, Freddie: Going Down

**50'S/60'S ROCK: TAPE 116** **SOLO RHYTHM**  
Johnny B. Goode, Roll Over Beethoven, Honky Tonk, Memphis, Guitar Boogie Shuffle, Rock Around Clock, Hound Dog, Rock This Town, Stray Cat Strut

**SOLO TAPES \$17.50 RHYTHM TAPES \$21 Includes tape set & manual**  
\*TITLES WITH ASTERISK (\*) ARE ON SOLO TAPE ONLY.

TOTAL TAPES		FREE 4TH CLASS MAIL INSIDE U.S.!	
SOLO TAPE #		X \$17.50 =	
RHYTHM TAPE #		X \$21 =	
Name _____		CA res add 7.25% tax	
Address _____		AMOUNT ENCLOSED	
City, State, Zip _____		Phone _____	
Send check or money order payable to: <b>ROCK PERFORMANCE</b> Dept. G, P.O. Box 4 Alameda, CA 94501-0304. Call for COD or charge it by phone...			

Mail in order form or CALL 1-800-678-FRET 9AM - 6PM, PST

In England Call 0706-524483. In W. Germany Call 040-823592. In Canada Call (415)769-7150.  
In Scandinavia Call 026-100558. In Australia Call 02-665-0250 or 02-231-4973

VISA MasterCard AMERICAN EXPRESS

work anywhere in "Amanda." The changes are different at the end of the verses, and "Destination" doesn't travel the same route, so I couldn't use it on "Amanda." But I really liked it, so this one time I decided intentionally that I was going to do this thing both ways. Lyrically, the song is still about Amanda, but from a totally different viewpoint, a more mature viewpoint. Musically, I feel that way about it, too. I put it on intentionally to finish that side as sort of a wrap-up. Did any vocals come out quickly on *Third Stage*?

**BRAD:** I remember the vocals going down fast for "Cool the Engines." That was probably my favorite song to sing as well, maybe because it's the most uptempo song on the record. So we were looking for something that was a little freer with the vocals. It was meant to be a rock tune, more or less, so we could have a little more fun with it.

Thinking of your voice as an instrument, which song was the most challenging?

**BRAD:** "Hollyann" was kind of a tough song to sing. I don't know what the range is there, but there were a couple of ungodly leaps that I had to make in that song. Plus I think that particular song was probably a very important one. As much as they all were, I think that was a pretty personal statement that Tom wanted to make.

Which is your favorite vocal performance?

**BRAD:** I like the way "My Destination" came out. I particularly enjoyed singing the bridge to that song. There are some good lines there to work with.

Which Boston songs have your favorite vocal or harmony parts?

**BRAD:** One that I particularly like is "We're Ready." I wouldn't call that the ultimate harmony song, but I do like the parts that we worked out and the way they came together. So I enjoyed listening to the vocal harmonies on that song. "Don't Look Back" I liked a lot. That was probably my favorite from the second album. One that I used to really enjoy doing live was "Long Time," partly because it was the kind of song where I could vocally stretch out. There were long passages without harmony parts, so I could play with the vocal a little bit. After a song has been written, do you then duplicate it on tape as you hear it in your head, or is the song written as you're putting it on tape?

**TOM:** The important parts of the song, the chord changes and the melody, are generally known at that point. However, I have been known to change both after it's already on tape. When I work on it, it's for the first time and I'm running a master tape or I'm running a copy of the master tape, and I'll sit down, for instance, to play a lead guitar line and I will never have heard the song before. A



tape deck is in my hand and I'm playing to it. Usually, I will have something in mind to start, but if it doesn't work out too well, then I'll start experimenting, and the first time I play something I like, that exact track is the final take. I stop, dub it onto the master, and I never play it again. Occasionally, I won't like something about it, and I'll do another one that's similar, with a different twist or what have you, but the very first time I get it, it goes on. The same thing is true with the vocals. Brad's so good, he can do a line exactly the same and change just a little thing in it. But the first time he gets it so it's what I want to hear, then that's stopped and it goes on the tape. There's never a learning process where he sort of learns the song and rehearses it, and then lays down the track. That never happens. Nobody has to learn anything. The very first time it's played that it sounds the way I envision it, or the way I like it, that's the one that goes on.

**BRAD:** Of course, I've been working with Tom since 1970, and that's when we first started recording in the studio. So over a period of time, I think we've gotten used to one another and I feel like I have a fairly good sense of what he's looking for, and he has a pretty good sense of what I'm able to do.

Do you envision your songs being played by a solo performer, say a guitarist or pianist?

**TOM:** I don't think of that at all. Frankly, when I'm working on this stuff, I don't care if it's impossible to play on a guitar and a piano together. My only objective is to get the sound onto the tape in the way I want. If that meant that I had to play piano notes and guitar notes alternating on every other note for five hundred beats, that's what I'd do. I always figure that when it comes down to performing the thing in a live situation, I'll find a way to be able to make that sound. But when I'm recording, it's no-holds-barred. I don't care if it means tuning a guitar up or down a half step or a couple of steps—that's the least of it. I would do that at the drop of a hat. Afterwards, I often learn how to play the pieces, usually for my own amusement. But, I manage to come up with some pretty good renditions playing it on a single instrument. The piano is always more flexible.

Is there anything you learned about the creative process as a result of taking so much time to record this album?

**BRAD:** I'm sure I picked up a lot just from spending as much time in the studio as we did. I don't think I would be able to make a record that way because I don't think I would have the patience. What's amazing to me is a song like "To Be a Man," which has harmony parts that are not strictly the straight 1-3-5

5 VOLUME COURSE WITH 11 AUDIO CASSETTES BY RPM

**RPM**

# Presents Rock Performers Guitar Method

Money  
Back  
Guarantee

★★★★★  
"Highly Recommended!"

★★★★★—GuitarWorld



**BOOK 1: Rock Guitar Fundamentals.** 258 pages and three 90 minute audio cassettes. Includes materials listed below\* plus: all right and left hand techniques (including right hand tapping & sweep picking), pentatonic scales and basic chords. Over 400 licks. Style studies of Van Halen, Malmsteen, Vai, Rhoads, Hendrix, Page, Clapton, Schenker, Berry and B.B. King. Also contains rhythm guitar techniques.

**BOOK 2: Intermediate Fingering, Advanced Technique, Music Theory & Reading.** 312 pages and three 90 minute audio cassettes. Includes materials listed below\* plus: phrasing and accompaniment. Hundreds of scale, arpeggio, and chord fingerings. Learn to construct your own scale fingerings. Rhythm guitar stylings.

**BOOK 3: Improvisation, Composition, and Advanced Fingering.** 308 pages and three 90 minute audio cassettes. Includes materials listed below\* plus: extensive fingering diagrams, theory of modes, harmony and melody. Chord construction, and progressions. 26

scale types, 25 arpeggio types and 4,000 chord fingerings.

**BOOK 4: Advanced Arpeggio/Scale Relationships.** 304 pages and one 90 minute audio cassette. By Jim Gleason and Dave Creamer. Every scale and chord in common use; the most complete dictionary of useful chord synonyms and scale tone chords ever assembled.

**BOOK 5: Chord Progression.** A 52 page supplement to Books 1-4 with one 90 minute audio cassette. Essential chord progressions used in Rock-related music since 1955. 377 progressions written in diagram form.

\* Books 1 - 4 use standard notation and tablature. Books 1, 2, and 3 include: progressive lesson guide, solo examples, rhythm tracks, melodic scale and arpeggio patterns, and ear training.

**RPM**  
Rock Performance  
Music

- |   |  |          |
|---|--|----------|
| <input type="checkbox"/> BOOK 1 - \$32.50 | <input type="checkbox"/> BOOK 4 - \$32.50    | TOTAL \$ |
| <input type="checkbox"/> BOOK 2 - \$32.50 | <input type="checkbox"/> BOOK 5 - \$15       |          |
| <input type="checkbox"/> BOOK 3 - \$32.50 | <input type="checkbox"/> ALL 5 BOOKS - \$110 |          |

CA res. 7.25% TAX

AMT ENCLOSED

Name \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_

City, State, Zip \_\_\_\_\_

**Mail in order form or CALL 1-800-678-FRET 9AM-6PM, PST**

In England Call 0706-524483. In W.Germany Call 040-823592. In Canada Call (415)769-7150.  
In Scandinavia Call 026-100558. In Australia Call 02-665-0250 or 02-231-4973

**FREE 4TH CLASS MAIL INSIDE U.S.!**

FOREIGN ORDERS shipped air mail (allow 2-6 weeks). Foreign checks & money orders must be payable by a U.S. bank in U.S. funds. Canada & Mexico add \$6 per Book 1-4, \$3 per Book 5, \$15 per All 5 Book Set. Other foreign countries add \$18 per Book 1-4, \$7 per Book 5, \$50 per All 5 Book Set.

Send check or money order payable to:  
**ROCK PERFORMANCE**  
Dept. G, P.O. Box 4  
Alameda, CA 94501-0304.  
Call for COD or charge it by phone...





# YOU'LL PLAY BETTER THAN YOU

## With Help From

### ONLY THE BEST OF THE BEST.

What you see in this ad are the hottest instructional materials on the market today! At Musician's Friend, we've hand-picked the best titles from all of the different suppliers in our NEW 32-page Instruction Catalog.

### VIDEOS

#### ERIC JOHNSON — *Total Electric Guitar*

Undoubtedly the hottest video on the market today! Learn how to put fire and soul into your playing, just like Eric! You'll see close-up action of every lick, trick and nuance of Eric's style. From HOT LICKS Video.

96-0270 ..... \$49.95

#### STEVE MORSE — *Power Lines*

This hour long video is packed full of Steve's unstoppable playing style. The five-time winner of Guitar Player Magazine's award as Best Overall Guitarist will take you from his favorite warm up exercises, to his unique system for playing 3 note-per-string scales, sequences and arpeggios. An REH Video.

96-0003 ..... \$49.95

#### ROBBEN FORD — *Playin' The Blues*

Now, you can learn to play like the blues legend. Robben demonstrates his incredible techniques for playing the blues and pentatonic scales, vibrato, bending, comping and many 12 bar blues solos. From REH Video.

96-0001 ..... \$49.95

#### CHRIS IMPELLITTERI — *Speed Soloing*

What's the speed limit in Rock and Roll? Chris will show you that it's wide open! One of the fastest players in the world reveals his techniques and exercises that will have you ripping up the fingerboard in no time. Close up camera shots let you see every nuance of Chris' style. An REH Video.

96-0010 ..... \$49.95

#### PAUL GILBERT — *Intense Rock*

Let Paul show you how to burn! This Rock guitar expert unveils the licks that keep the metronomes ticking at G.I.T. Paul explains string skipping, sweep and alternate picking, legato techniques, and sequencing arpeggios. From REH Video.

96-0002 ..... \$49.95

#### ARLEN ROTH — *Beginning Electric Guitar*

Play serious electric guitar in no time with this video made especially for the beginner. Arlen teaches you chord positions, rhythm guitar, rock chords, scales, licks and so much more! Let the man that taught Ralph Macchio to play for the film *Crossroads* teach you the secrets of great guitar playing. A HOT LICKS Video.

96-0257 ..... \$49.95

#### ARLEN ROTH — *Chicago Blues Guitar*

The perfect tape for the intermediate to advanced blues player. You'll learn how to get the most emotion out of every note. Arlen teaches you countless licks and scales in the styles of BB King, Buddy Guy, Otis Rush, Eric Clapton and Mike Bloomfield. From HOT LICKS Video.

96-0256 ..... \$49.95

#### JOE PASS — *Solo Jazz Guitar*

Let one of jazz guitar's all-time masters become your private tutor. This hour long video is like taking private lessons from the master for a whole month! Joe teaches you chord melody, chord substitutions, leading tones and more. A HOT LICKS Video.

96-0254 ..... \$49.95

### VIDEOS

#### JOE PASS — *Jazz Lines*

You can learn to improvise like the master himself. Joe teaches you literally hundreds of melodic ideas. This inspiring video gives you insight into how Joe thinks while improvising. From HOT LICKS Video.

96-0004 ..... \$49.95

### BOOKS

#### SCALES AND MODES

The most complete and understandable book you may ever find on the subject. This newly updated version gives you even more diagrams and tips. Covers Fretboard Visualization; Scale Terminology; Scales and Modes; and a Scale to Chord Guide.

90-0508 ..... \$9.95

#### SOUND REINFORCEMENT HANDBOOK

Everything you've ever wanted to know about producing and re-producing sound is here! Packed with tons of illustrations, this valuable reference book is a must for every member of your band!

90-0543 ..... \$34.95

#### 260 DRUM MACHINE PATTERNS

Now you can program your drum machine with all of the patterns most used in contemporary music. Each pattern is written in music notation for easy programming. Everything from Rock, Funk, Blues, Pop, Jazz and more!

90-0550 ..... \$9.95

#### THE ADVANCING GUITARIST

Do you want to improve your technique and style? If you do, you need to add this book to your library. It shows you how to take proven techniques and apply them into your own style.

90-0539 ..... \$12.95

#### THE NEW VOICE

Learn to control your most precious musical instrument—your voice! You'll learn specific steps and exercises that will help you attain your NEW VOICE! Also recommended for those interested in developing a better speaking voice.

90-0529 ..... \$8.95

#### FLYING FINGERS

Want to add more speed to your chops? Then this is the book for you! This unique book and cassette course offers you proven techniques that increase speed, precision and dexterity. You'll be amazed at how fast your fingers will fly.

90-0552 ..... \$15.95







# If You're Looking For Value, You Can't Pick A Better Guitar

What makes Hohner headless guitars better? The licensed Steinberger Double-Ball Tuning System™ and award-winning original body shape, for starters. Plus a whole score of other professional features you'll love, all for a very reasonable price. So if you want the best possible headless guitar for value and performance, contact your nearest Hohner dealer. Or call (804) 550-2700 or write HSS, Inc., P.O. Box 9167, Richmond, Virginia 23227.



**HOHNER™**  
PROFESSIONAL

Micro-fine Steinberger  
Double-Ball Tuning System™  
for ultra stable tuning and  
quick string changes



**TOM SCHOLZ &  
BRAD DELP/BOSTON**

vocal parts, which are the things that occur to you immediately. Often I'd be working on a song where we'd be working out the harmony parts and I would give Tom the most obvious one, and it wasn't the one that he was looking for. Maybe he wasn't exactly sure either. Often there were points where I would've stopped and said, well, let's do it this way, and we never would have come upon the parts that we ultimately did. It was very interesting for me to see that the best things aren't always immediately obvious. That is where I think if Tom hadn't spent the time and really gone over the possibilities, he wouldn't have come across these different ideas. I think the songs are better for it.

**What have you been doing since the *Third Stage* tour ended? Is *Boston Four* in the works?**

**TOM:** Absolutely. I have a ton of new song concepts and ideas in varying stages of completion. There's also several pieces of music from a few of the guys I've been playing with. I think it will be a lot more uptempo and more straightforward rock 'n' roll. I probably have enough starts on material for two or three albums. My immediate objective is to get one good one. However, right now I'm working on finishing the studio I hope to record the album in. It's been a year and a half long project. It



wasn't coming together and finally I decided I was going to have to stay down there and be on the site all the time, with sketches and answers. There's a crowd of people here doing everything from equipment modifications to building isolation booths. I've been following it my-

self one on one to try and push it through and get it up and running. Whenever I can, I'm driving nails, soldering and screwing screws myself. So would you hazard a guess as to when the next album might be out?

**TOM:** Forget it. ➔

for those who dare...  
**CHASTAIN**



celebrated guitar master David T. Chastain orchestrates the band and album of his career on the new chastain group release, "for those who dare," featuring leather leone on vocals. "chastain – the most serious metal band in america".  
– anne leighton, metalshop

**R/C**

225 lafayette st., suite 709  
new york, ny 10012  
distributed by important

**chastain: majestic metal for the 90's!**



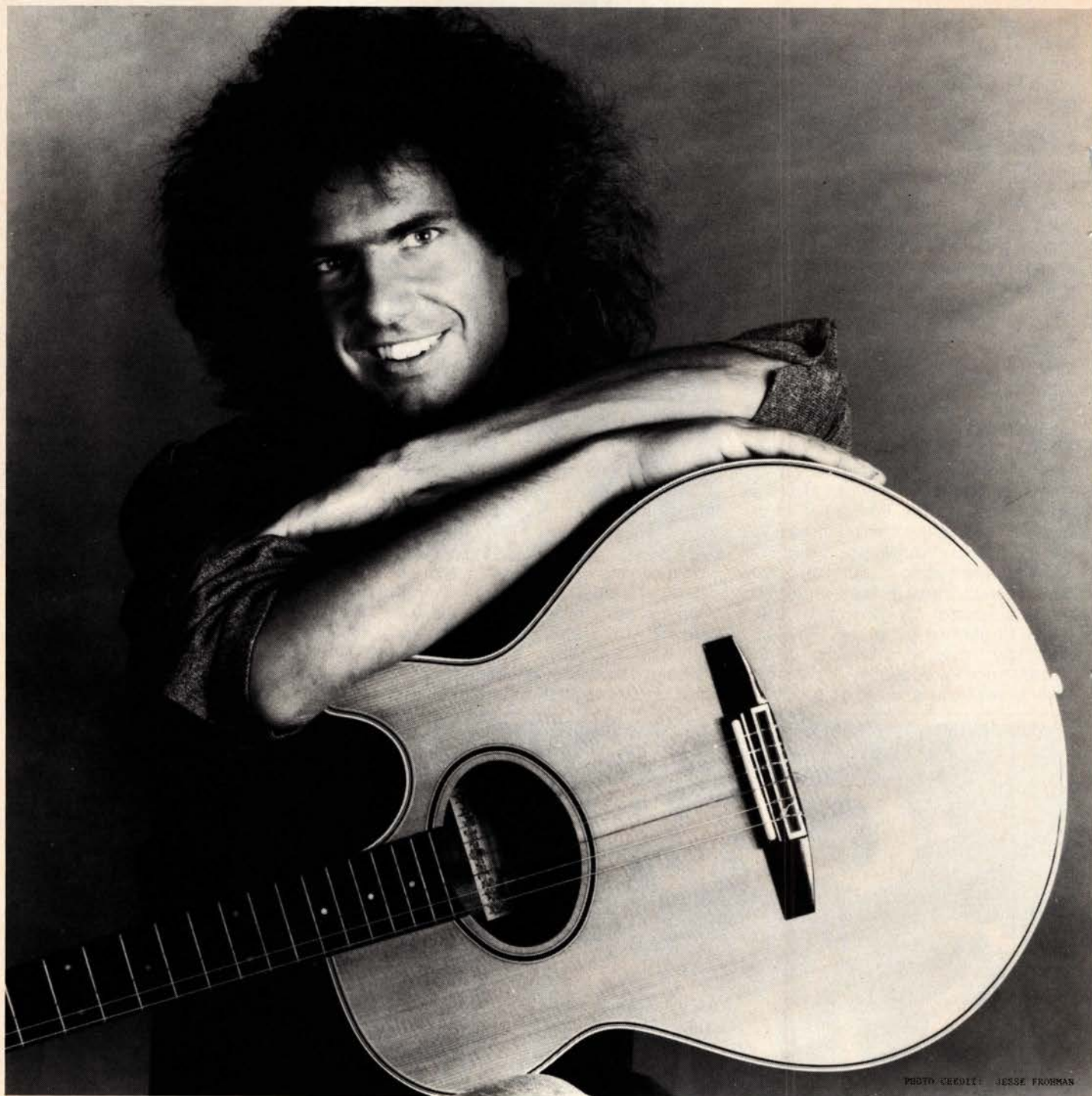
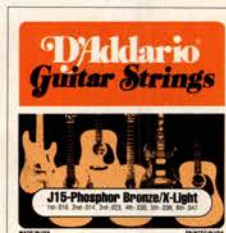


PHOTO: CREDITS: JESSE FROHMAN



**Electric - CG24  
Acoustic - J15**

Check out the new Pat Metheny Group release, "Letter From Home" on Geffen Records



**Pat uses D'Addario®**  
E. Farmingdale NY 11735 USA



**CARVIN**  
**MODEL DC135**



**WIN  
THE  
GUITAR**

The DC135 model is constructed of Hawaiian Koa wood which is known for its great tone and rich look. Several coats of tung oil are rubbed on by hand for a natural satin finish and feel. The neck runs through the entire length of the body, improving sustain and giving a smooth neck heel for easier access to the 24th fret. The ebony fingerboard has a 24 $\frac{3}{4}$ " scale. A 25 $\frac{1}{2}$ " fingerboard can be custom ordered. Electronics consist of a master volume, a master tone and three on-off switches for any combination of pickups. A 5-way lever switch is optional. The M22 bridge pickup and two H60 stacked coil pickups are all humbucking and feature Alnico 5 magnets. The DC135 can also be ordered with three stacked H60 pickups or two M22 pickups and one H60 pickup. The DC135 comes standard with the Carvin double locking Floyd Rose tremolo, which is recessed for pulling up. Also available is the Kahler Pro tremolo or a fixed tune-o-matic bridge and stop tailpiece. The DC135 can be ordered with a flamed maple top and several translucent colors. Carvin custom builds its guitars with many available options, which are available directly through their catalog.

To be eligible to win all you have to do is put your name, address, phone number and age on a post card and mail it to:

CARVIN / GUITAR GIVEAWAY  
P.O. BOX 1490  
Port Chester, NY, 10573



One entry per person. Your entry must be postmarked no later than August 31, 1990. The winner will be notified by phone during the first week in September. Employees of Cherry Lane and Carvin are ineligible.



You Always Step On The Ones You Love.



More bad news for Parents Against Rock 'N' Roll. We've got three new effects pedals here and, boy howdy, if they don't make a few hairs stand on end, we're in the wrong business.

Pedal number one is the PN-2 Tremolo/Pan. It features an auto-panning function that continuously shifts sounds in the field from left to right, and vice versa. The tremolo effect gives you the same kind of sound you'll find on a classic guitar amp. And, used in conjunction with the triangular modulation mode, it can give you authentic rockabilly or surf music sounds.

Next is the OS-2 OverDrive/Distortion which, as the name leads you to believe, combines overdrive and distortion. It uses an ingenious "asymmetric overdrive circuit"

to simulate the warm, responsive distortion characteristics of a vintage tube amp, along with a special distortion circuit to give you those ever-popular powerful, sustaining sounds.

Last but not least, we have our EH-2 Enhancer. This pedal restores the dynamics, brilliance and presence of sounds that have lost their clarity during signal processing. When used with a guitar, the EH-2 enhances the picked tone's frequency according to picking strength, creating an exceptionally expressive effect.

Well, that about does it for our pedals. We love them. We think you will too. Just don't tell your mom.

Roland Corp. US, 7200 Dominion Circle,  
Los Angeles, CA 90040-3647 • (213) 685-5141

 **BOSS®**





**Tim Kelly & Dana Strum**

William Harnes

## *A Good Night's Work*

by Tom Forsythe

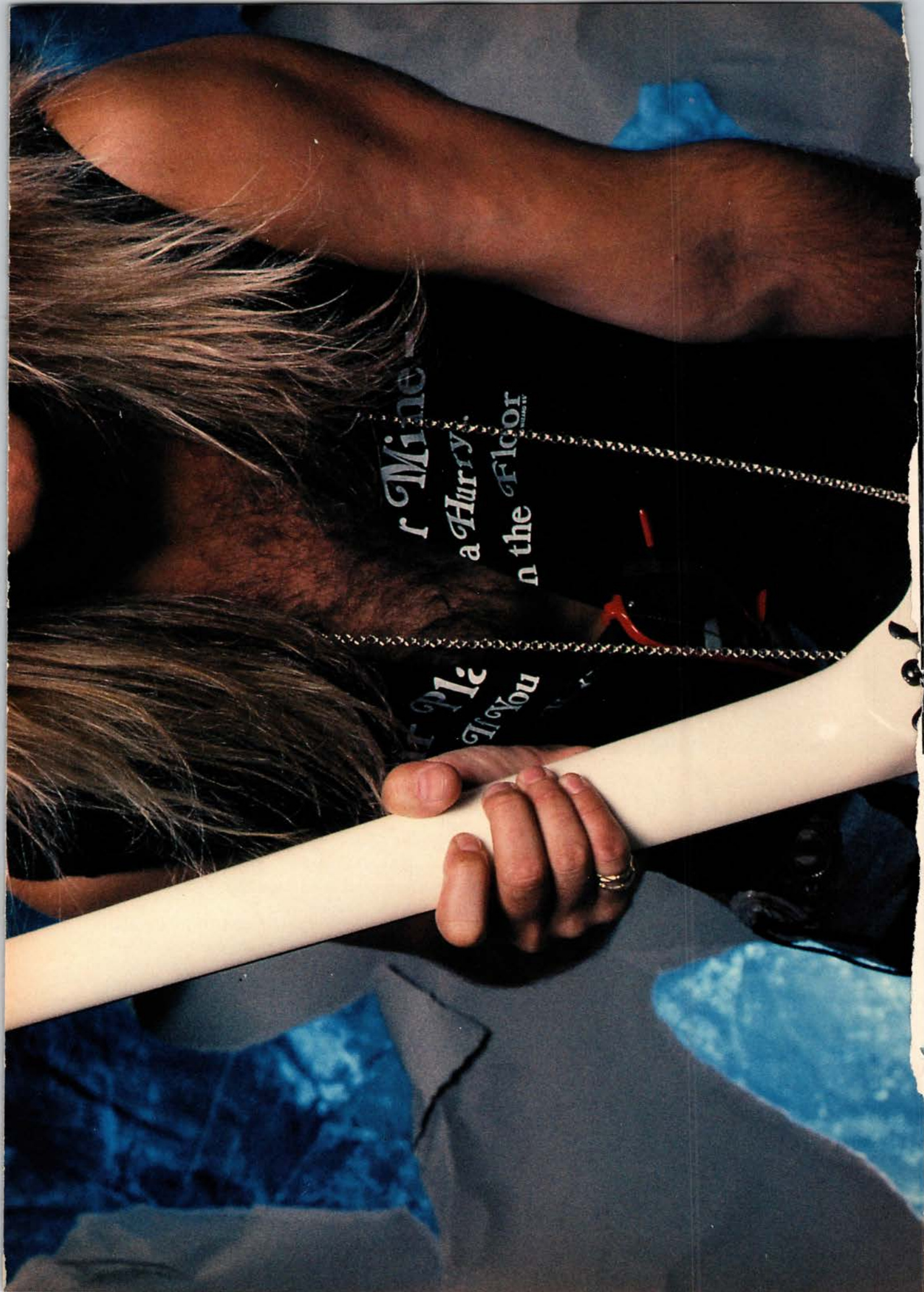
When Mark Slaughter and Dana Strum left their tumultuous gig with ex-Kiss guitarist Vinnie Vincent, they knew they had to strike fast to take advantage of their new high profiles. That's why they formed Slaughter almost immediately, bringing together the guitar talents of Tim Kelly and the drumming energy of Blas Elias. Now that Slaughter's debut *Stick It to Ya* album is rocketing up the charts, Dana spends most of his time at a Burbank recording studio, where he juggles chores producing the Kick Tracy Band and putting together tape loops for the Slaughter tour. He still harbors enough rancor toward his former bandmate that he has to be prodded to even mention Vinnie Vincent by name.

Dana Strum has been a figure on the Hollywood club scene for years, making a name for himself as a talent spotter for Ozzy Osbourne, after convincing him to hire the starving guitar teacher, Randy Rhoads, for his band. Dana's reputation expanded when he was able to ferret out Jake E. Lee to replace Randy. When it came time to find his own guitarist, Dana had a huge stack of tapes left over from the Ozzy Osbourne days, but no one impressed him as much as Tim Kelly, who went from using borrowed guitars on the album to his newly-assembled state-of-the-art rig. Thanks to encouragement from such technical virtuosi as Paul Gilbert, Tim has always known that he had what it took to make it in rock 'n' roll. Now that Tim is poised to be the man behind the footlights, he's both excited and scared, especially when he thinks about playing to his hometown crowd at the Spectrum arena in Philadelphia.



...r Mine-  
a Hurry!  
n the Floor

...r Pl:  
Tryou





Give  
Me A BREAST



## A GOOD NIGHT'S WORK



Annamaria DiSanto

we needed an opening song. I knew I wanted a multi-effect thing to open. The beginning of "Eye to Eye" gives me the feeling of when I first was going to concerts, and I heard somebody sound-checking. My heart would start going and I'd get excited. In writing the hooks, Mark would play a couple of riffs and I'd choose some to lay to tape. I make loop tapes. They're like those Radio Shack answering machines. The "Up All Night" riff was one of the first riffs we did. It started out very slow and choppy. Then we implemented what we hoped would be incestuous body rhythms to it. But I swear to you that every idea we threw out would turn into another song. All of a sudden "Loaded Gun" would become "Burning Bridges." But "Loaded Gun"'s idea was still there, and I had the vision in my head. I wanted a riff very reminiscent of the AC/DC, Zeppelin era, a real straight-up the money but semi-dance oriented drum groove.

**TIM:** I wrote all the solos. I would sit down and play the tracks back after we had them down. I knew where I was soloing, so I'd come up with some things. I'd run them by Dana and we'd go through different things. We were running tape the whole time so we could keep it if it came out really good. I liked that because I'm not much of a punch guy. I like one-takes. I think you lose a lot of momentum when you're trying to go in and out of a passage. One thing I want to pat myself on the back about is that I'm a good tracker. I can double rhythm tracks really well. In tracking the record, we used eight different guitar sounds. One went straight into the board; one went straight into the Mar-

shall amp with no gain. It's cleaner than an AC/DC tone. When you're tracking a hard rock song with that tone, it's hard to get every articulation out. But at the end of doing all the clean tracks, you go on to stack the tracks. I'd go on to a Marshall plexi-stock for the AC/DC trip full out. Then I would go to a Soldano preamp to get the real sustain and gain sound. You put that at the edge of the tracks so you have that big-time distorted thing, but you also have the clean thing in there to make the tracks hold up and be strong.

**Do you have any formal musical training?**

**TIM:** I'm a 100% street player. I've never had a lesson. I play everything by feel and by ear. I've never sat down to figure out music. The only thing close to a lesson I ever had was when I sat down with Paul Gilbert for two hours and he ran through some things. I ran through some things I knew and we kind of traded off. I was all embarrassed because he's so proficient, but he told me I was a really good guitar player, and that I had a good feel. He didn't want me to get down on myself. But at that time I didn't have a good gig yet, and things were going really good for him and Racer X. When I got out here I found all these technical guys doing sweeps and arpeggios. But I noticed that a lot of them had problems bending a note to pitch, in key. They'd go out of key when they rambled. That made me not want to get into that style of play. Sometimes I think to myself that I should take some classical lessons. Then I think it would ruin what I have. I know guys who are brilliant at playing what they pick out, but

they couldn't bend a note to save their life. And they couldn't write a song to save their life. To me, song value is where it's at. I like playing to a song. If you listen to our record, there have to be three songs that don't even have a lead on them because the groove and the statement of the song was good enough.

**How are you able to double, since you don't have training?**

**TIM:** I just have a good ear. When he plays back what I played before, I can pick it up. I think they call it ear training if you go to school. As a matter of fact, in part of my audition with Dana he would sing things to me and I would have to play it cold, without trying to figure out the note he was singing. I'm real good at picking up these things. I'm also good at soloing. On a lot of the demos, a lot of the solos I did off the top of my head. Eighty percent of that stuck. I would play it again and execute it better, but I would retain the notes I played and use the same phrasing.

**What was the writing process of "Up All Night"?**

**DANA:** Mark and I wrote all the bass, guitar and rhythm parts. Tim would be involved in constructing solos. For "Up All Night," he came up with one of the bridge melody ideas. Again, when you have an idea, it might be a guitar chord inversion idea. In writing, we'd sit around the apartment with our instruments plugged in, but often clean, to hear the harmony in the chord. We had mini 8" Marshalls, so if you want to hear it distorted you crank the pre, just barely open the master, just to hear the vibe.

**TIM:** "Up All Night" is where I think I shine the most on guitar. That song has a lot of different types of tracks. If you listen real close to the rhythm tracks, there's a real clean guitar. It was straight—direct into the board. I wanted to do that, and Dana showed me how. If you're tracking a real distorted guitar sound and it's all you want to use on the record, you'll find when you push it up in the mix that the drums just eat it up. You have to reinforce it with cleaner tracks. Most producers will tell you that the first thing they do when they do heavy metal bands is to make the guitar players turn back on the gain; otherwise it just sounds like white noise. On "Up All Night," it sounds the way it does because of the way we stacked the tracks. When we got to the solo section, I had ideas taken from the Boston album, the feedback and the tremolo. I did that as a back-up track to the lead, which was going at the same time. I doubled the lead, because I'm real good at doing it so it doesn't sound doubled. That particular solo had a lot of feel and emotion. It was basically a two-take solo. When I tracked lead, we tracked it dry, without

*Continued on Page 88*



guitar





**Tell me how Slaughter happened.**

DANA: It definitely isn't an overnight thing. I've been around a while. Mark Slaughter, the singer, and I left a band with the ex-lead stringer from Kiss after a hell of a time. For whatever reasons—we wish him the best of luck—but he put us through some heavy changes. We jumped right in and started writing music in November of 1988. Slaughter was born on January 3, 1989, when we took the players who we wanted into the studio. I had just finished producing the soundtrack for *Smash, Crash and Burn*. It's Roman Coppola's movie—Francis Ford Coppola's son.

**What was the best part of those changes with Vinnie Vincent?**

DANA: I don't think there was a best part. The best part was that some people were turned on to the fact that we existed. We toured with Iron Maiden and Alice Cooper. And there were people who learned that we were alive. I got to produce two records, both of which were mixed rather guitar heavy and unbalanced. Every time I tried to get it changed I was rebutted with having only a local opinion. Those were the *Vinnie Vincent Invasion* and the *All Systems Go* albums.

**Tim, what did you do before Slaughter?**

TIM: I played in a lot of club bands, always looking around for something better. I came to L.A. from Philadelphia with a band called Allegiance. Cinderella had just gotten signed and the scene there was dead. Allegiance fell apart after a year and a half. After that I was a band whore, going from band to band trying to find something reasonable. That never amounted to anything. Finally I ran into Mark and we got along, and I got into Slaughter.

**What were your immediate goals with Slaughter?**

DANA: I listened to a lot of records I enjoyed, like Def Leppard's *Pyromania* and *Hysteria*, from the perspective of them being state-of-the-art produced records. I was aspiring to achieve that. Mark and I realized that we had to overcome the bad experience we'd put ourselves into in our former band. So we jumped right into writing. Our goal, even though we don't have a million dollars, was to use a state-of-the-art, clean recording process. And to write the songs knowing that you'll hear some of the nuances, and that you'll actually hear the bass line. We had an 8-track and a 4-track MIDI'd together in our apartment in Sherman Oaks. We had a drum machine with samples that I'd play manually on pads. The only complaints we got from neighbors was from high-hat volume. I played bass direct into a jam box. I can't actually believe that we didn't get complaints from that.

**How did you and Mark write together?**

DANA: We tore apart some other stuff and hoped to learn from it. He'd play something and I'd respond with something that he thought was pretty weird. I



Annmaria DiSanto

was just learning the time signature upside down. It's what Led Zeppelin did. They'd use the same hook over time. They'd put emphasis on different ends of the time. You can use the same theme, like the bass line on "Up All Night," which is derived from boogie. It came from r&b artists like Aretha and Sam and Dave, and some of the newer Temptations, Commodores, Marvin Gaye. The bass rhythms and a lot of the counterparts came from *Led Zeppelin II* and Bob Ezrin's arrangements of the early Alice Cooper records like *Billion Dollar Baby's*, *School's Out*, *Killers*, where the bass line was so oriented to establishing an honest, real melody. I believe that in the late 70s and 80s, as recording technology advanced and we all learned that we could put a microphone way up inside a kick drum and that we could use lots of 10K to get smack, the kick drum became too important, not allowing melody to transpire out of the bass. So we set some ground rules that it was always going to groove and avoid traditional hard rock rhythms. None of the kick drum rhythms were going to be straight. It was always going to have some different tone going on under the music. Or we were looking for rhythms that a black dance artists might use if they applied them differently. We wanted a kind of incestuous feeling, not for the sense of having a hit. We were trying to get body movement out of the audience. We were hoping to get that vibe across. If you hear the Bobby Brown hit you're moving to it, even if you don't dig that music. If you hear a rock tune, it sounds terrible compared to the dance tunes. It doesn't have to be that way. The quality is there when they play a Def Leppard record.

**What was your working relationship like?**

DANA: We were the first ones to trash each other's ideas. That's a weird thing, too. When you play together you're a little nervous, no matter who you are. You get a little insecure. Neither of us cared about the skills of playing. We were more concerned with the notation. And I would always sing melody over it. I was very conscious of the fact that

rock bands just about have no melody. Instead of singing in the seventh or the third, or singing in a diminished area of the chord, they're constantly singing in the root, and that's so boring to me. The black artists never do that. Their melody lines are never structured along the root. That's a pleasing thing that's cementing it all down there. The area you're centering your key pitch and harmony around happens not to be the root. Therefore you can lift people with it, drop people down with it. So many writers doing three chords miss that. The process with Mark and with our melodies was that if it wasn't a blues slur, if it was monotone, if you couldn't sing it and if it wasn't something we thought could be repeated in a melodic fashion on a stringed instrument, it was out the window. I always wanted to know that someone who couldn't play could follow it on air guitar. I wanted the untrained ear to be very pleased with the passing chords in between. Take "Flight of the Angels," for example. It has a straight-up D chord against the bass line, with the bass playing a melodic harmony. In today's music that's hardly heard anymore. It's literally taken from a gospel thing we saw on television. We saw a Reverend preaching, "If you send \$55 you will receive a four volume encyclopedia of black history." And we're laughing hysterically until they started doing their choir and choral thing, which they did with a bass player, guitarist and drummer. They were laying down something mean. They were playing a lot of these gospel slurs on bass. I asked Mark when was the last time he ever heard anyone do that in a rock record. We started playing around and that's how we came up with those ideas. On the song "That's Not Enough," if you strip away what we've done, it would be a straight-up r&b track. It's always based on back beats; the guitar riff is somewhat thought of through the Foghat song, "Slow Ride." It's a slow old Southern rhythm. We would try to come up with things like that. We kind of said 'we need one of these kinds of songs.' We thought about performing, so we knew





Jack Blades  
Impact Bass

Tommy Shaw  
Chaparral Elite 90

*Hamer builds instruments of uncompromising quality, for musicians who are serious about their sound.*

**HAMER** USA  
GUITARS

Send \$2.00 for literature to:

835 West University Drive / Arlington Heights, Illinois 60004  
Telephone (708) 255-6112

**KAMAN**



Continued from Poster

effects. But when I hear what I'm playing they let me hear it with some PCM 70s from Lexicon with a circular delay, so I have that feel. But it's not there on the tape, because it's a lot cleaner that way. I just play by feel and by ear, similar to what Slash from Guns N' Roses would do. My playing style is my left hand vibrato. I treat it like a voice of someone singing. I hold a note and then bend it at the end for a natural feel. Some guys start wailing on it right away. I try to think of a female soul singer. I was very proud of the way I did that on "Up All Night." I built it, and at the end I did a little burn and then out into a Gilmour thing.

**What is the musical tradition of this band? Which branch of the 'rock tree' are you coming from?**

DANA: The Beatles were a real heavy branch. The Beatles' music impacted our lives pretty heavily. We were a little younger than lots of Beatles fans. I was too young to see them live, but when I first saw the Beatles on Ed Sullivan, I remember being fascinated. I begged my mom for a Beatles record. When I heard the bass playing on the *'White Album'*, it's what made me want to play bass.

**What about more recent influences for the band?**

DANA: Really, it's the Beatles. You might think it sounds like Cheap Trick, but Cheap Trick derived all that from the Beatles. So when Mark would say, "Yeah, like Cheap Trick," I'd say, "Yeah, or Queen," but we should dig to the real guys who did it. In other words, let's not say Guns N' Roses originated that genre. Let's go back to who they were taking it from. So, it was the Beatles; it was AC/DC's *Back in Black*. It was Def Leppard's *Pyromania*. It was Led Zepelin II, not later Zeppelin. Those would be the main musical trees. It's pretty straightforward, rhythmically. The influences were not heavy metal bands.

**Tim, who are your influences?**

TIM: My influences are a combination of the old style and the very modern. My favorite guitar player right now is Joe Satriani. I like his technique. His phrasing and his melodies are awesome. That's my 90's style. I also love getting back to the blues. When I listen to Johnny Winter and Rick Derringer, that gets me off more than even Hendrix. There's a little Jimmy Page and Clapton. I grew up in the '70s so I listened to a lot of 70's rock. Peter Dinklage was real big with me. I loved the way Frampton played lead. I always loved the solos in Humble Pie, but I didn't know that was Frampton until he went out on his own.

**Dana, you've been known more as a talent scout than as a musician, in finding Randy Rhoads and Jake E. Lee for**

**Ozzy Osbourne. How did you get those guys to Ozzy?**

DANA: I played in a local band at the Starwood. It was THE place. Randy Rhoads was playing in a band called Quiet Riot. I saw this guy who was very thin, who used Mick Ronson as his influence, from the polka dots he wore to the Les Paul he played. I approached him and said, "I know we're both just in local bands, but it seems that there has to be a way for you to get further than what we're all doing." Not even a week later I get this phone call from a girl called Sharon Arden, who became Sharon Osbourne. She worked for her father, Don Arden, who ran Jet Records. She said she had this ex-singer from Black Sabbath, who wanted to see my Starwood show. And when I heard that my heart started pumping because that was high school hero time. He came up right after my gig and announced that I was in his band—right in front of my band. Basically, the band broke up then and there. (The guys in that band, Beggars 'n' Thieves, have just now been signed to Atlantic records.) I went to his hotel room and met him. I was star struck, but he was going through a bad time, so it was pretty devastating to see my idol crawling around on the floor in a haze. Anyway, I suggested Randy right away as the guitar player, and I was shot down immediately. Ozzy wanted to get Gary Moore. I only knew he was some guy from Thin Lizzy. I was blown away when I saw Gary. He was the fastest, most blazing lead guitar player I've ever seen. I knew Randy Rhoads didn't play like that, but I knew he had something. I never laid off my gut instinct. Gary Moore and Ozzy didn't hit it off. They lasted two weeks. We saw Chris Holmes, the guitarist from W.A.S.P. We saw a guy who sang Jimi Hendrix to Ozzy. We looked at all kinds of guys. Finally I got Ozzy to agree to listen to Randy. I called and asked if he'd ever heard of Black Sabbath. He was not at all familiar with the music, but I got him down to a studio with his old Gibson practice amp, his old six-band equalizer and his Les Paul. By the time we got to the studio, Ozzy fell asleep. I went in to Ozzy, who wanted me to take him home. I knew Randy would bowl him over. I was so determined, that I would lose my own gig, and I did. I pulled Ozzy into the control room and made him listen. Randy said, "I've never auditioned for anybody. What do I do?" I told him to play a solo from his Starwood gig. You could hear all the harmonics and bending of his playing in that one piece. Ozzy, I swear to God, heard three chords and a lick. He said, "Tell 'em he's got the gig."

**What about Jake E. Lee?**

DANA: Randy died, which was a tragic

loss to the world. I was plugged on that genre music, so when I got a call from Ozzy and Sharon telling me to audition some people, I got right on it. Who were the people? George Lynch, who quit Dokken and had the gig. I wanted George at the time I auditioned Randy, but his manager told me to stay away from him. Little did I realize that the manager was just out for himself. This time George got the gig. He flew to England and played. Most people don't know that. You could have seen George Lynch with Ozzy. When they came to L.A., something happened politically, so he left. I went back to auditioning players. Then came Jake Williams, who became Jake E. Lee. This guy was different. He came in with girls on his arms and a real 'cool' attitude. I was somewhat turned off by that. But his playing superceded his Hollywood thing. I was so surprised when I heard him play this classical polyphonic thing on electric guitar. I felt like I did when I heard Randy doing some of that. His lead playing vibrato was very, very cool. There are mechanical guys, and guys who feel it; Jake felt it. When I had Jake come in to the studio, I had him play rhythmic writing ideas, riffs. One of them became "Bark at the Moon." One of them became "Rock 'n' Roll Rebel."

**What did you see in Tim's playing that relates to Randy and Jake?**

DANA: When I heard Tim, he was at Cherokee studios in Los Angeles, in a lounge. He and Mark had met each other at a barbecue, not under musical circumstances. Mark is a very 'up' guy, but I wasn't sure he had plugged into some of the areas I wanted in a guitar player, so I wanted to hear Tim up close. I wanted to be straight and let him know I'm pretty grueling. At that time John Sykes was doing the *Blue Murder* record at Cherokee, so I'm hearing all this great guitar playing with great left hand technique, a guy with some years under his belt. I walked in and saw black hair, then I knew it wasn't Sykes. I was impressed because it wasn't on a hype level. I was actually hearing a guy—not Yngwie revisited.

**Did you know you were auditioning?**

TIM: It was pretty weird, because when I'd met Mark I'd never heard him sing on the Vinnie Vincent record. I'd only heard the first album. At the time I was in some local band. When we talked at the barbecue, we talked about gear and equipment, because I'm really tone-oriented. Then we started talking about music and I told him I played guitar, and he said they were auditioning people. I played him some of my tapes at the house, and he told me to go down to the studio to play for Dana. When I went down to Cherokee, I was hanging in the



# Take it to the Limit



Stereo 842 8 ch 400 watt system with 2-way 852 15" speakers, cables DIRECT \$1369

FX2444 24 ch 1800 watt Tri-Amp system DIRECT \$5899

FX1244 12 ch 500 watt sound system with 3-way 15" 973 speakers, cables DIRECT \$2359



FX1244 12 CH Multi Track Mixer  
• 24ch input capacity • Six Monitor / Effects sends

CARVIN's new four out FX44 Series mixers stand alone with channel features like; four sub groups, six programmable monitor/effects sends, four band EQ, and dual input capacity—outperforming the competition hands down • FX844 (500 watts) \$1349 • FX1244 (500 watts) \$1699 • FX1644 \$1699 • FX2444 \$2299

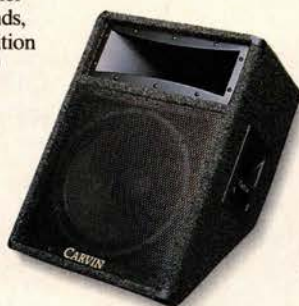


FET Power Amps—Sonically Superior MOSFET's  
"When you compare the performance of the FET power amplifier with that of other amplifiers you begin to realize just how much of a bargain that price represents."  
—Len Feildman, db Magazine

FET400 400 watt DIRECT \$519  
FET900 900 watt DIRECT \$669



Rackmountable  
MX620 200 watt 6ch Mono DIRECT \$529  
MX842 400 watt 8ch Stereo DIRECT \$779



792 Pro Monitor  
400w high efficiency  
2-way 15" design  
DIRECT \$339

MADE IN THE  
**USA**

#### A Partial List of Carvin Users

- TONY BONJOVI—POWERSTATION
- BOB BRADSHAW
- JENNIFER BATTEN
- OINGO BOINGO
- STANLEY CLARKE
- WHITE LION
- QUEENSRYCHE
- NIGHT RANGER
- OAK RIDGE BOYS
- LEE RITENOUR
- DAVID ROSENTHAL
- SKIDROW
- STARSHIP
- WARRANT
- STEVE VAI
- FRANK ZAPPA

## CARVIN

THE DIRECT ADVANTAGE™

For more information or to order, call:  
toll free: (800) 854-2235

Please send me Carvin's FREE catalogs:

☐ PRO SOUND ☐ GUITAR AMPS ☐ GUITARS ☐ \$1 For Rush 1ST class Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Send to: GM-18 1155 Industrial Ave., Escondido, CA 92025

Hollywood Showroom: 7414 Sunset Blvd. (213)851-4200



lounge, expecting Dana in a while. So I was just playing, using my Gallien-Krueger practice amp, when he walked in. DANA: We'd been depressed because a lot of people thought we wanted another guy to do speedy arpeggios. We wanted an emotional, multi-versed player. When I hear these scalloped arpeggios it makes the hair on my arms stand up, because it reminds me that they're stuck in technique. I never heard Tim do that once.

**Let's talk about gear.**

DANA: I use a mid-70's maple-neck P-bass with a Seymour Duncan vintage pickup. The tone is wired straight through because I found that it's a little brighter. You're going to die over this: For bass cabinets, a Marshall 4x12 guitar cabinet played at a very low volume; not at all what you'd think. I use a Sun Coliseum preamp into a Carvin FET 900 power amp. I used a dbx 160 and an LA-2 limiter. The dbx catches all the fast attacks, while the LA-2 gets the 'breathe.' I use flat-wound strings; I learned that from Steve Harris on the Iron Maiden tour, Dean Markley 105 gauge. The nut is for sure teflon, not brass. Not a Badass bridge, but the standard, traditional bridge. I play with a pick, but I don't hold it properly, so I get the edge of it so it sounds like a real fast

finger attack. I wanted it to sound like a John Paul Jones-fingered player, with great 90's articulation. Live, the only difference is cabinets: EV 18", EV 12", two cabinets, Marshall 4x12 bass cabinets running off of one side of the Carvin 900. The other side has separate bass bins similar to the middle low of a P.A.. There are four 15's. I don't believe in bi-amping. So many people have gotten into the 3K up systems, but that's not a rock bass. They say there's bottom, but I don't hear it. My bass sound is thunderous and loud.

TIM: I play loud and I can hear him great. With most bands, I couldn't hear the bass. As far as my equipment, I've just gotten the dream system that I always wanted. I recently purchased a Soldano preamp. It's out of this world. It has three independent channels, a blistering lead with as much gain as any guitar player needs, and a really good solid crunch molded after an old Plexi. The clean channel is phenomenal. It's purple and it goes to eleven. I love it. Each channel has its own output, so you can match them. You can have your clean sound loud, so when you kick in your crunch it doesn't sound stupid. I like to keep the sound relatively dry, but I do use effects processing; two SPX-90s, and for a reverb unit I use an Iba-

nez SDR 1000. Since we play in halls, I use just a touch of reverb to fatten the sound. With one SPX-90 I use pitch change or the chorus-type effect, very mild. The other SPX-90 I have MIDI'd up for delays. I also have a Passac Unity 8 mixer, which is like God to me. I MIDI it all up through a Bradshaw system. It's done through Rocktron RSV 12, which has 12 patches. Chad Taylor is my guitar tech. He previously worked for George Lynch, but he's going to tour with us. He runs the whole Bradshaw foot shifting system. It has a digital read-out on the pedal board. It says what song it is. We have all the delays set according to each song. He runs the system, because I'm a wild guy. I like to be out there running around a lot, so I'm going to be using an 8065 wireless with two transmitters. I use an H&H 900 watt power amp. I've had it for years and it's never gone down on me. It reproduces the exact tone you give it. I have a 24 space rack, Hollywood enclosures with a drawer in it. I use a BBE Sonic Maximizer. It's a big effect in my rack. After you process your sound through a few different effects and a mixer, you lose this really cool high end that makes your guitar scream and cry on lead. By using the Sonic Maximizer, it brings back that high. The guitars I use are exclusively Robin guitars, out of Houston, TX. I chose them because they're great people to work with. They're very cooperative, hearing me out as far as my needs and wants. Their wood selections are phenomenal and they're real proud of doing all hand-done woodwork. Their finishes are just phenomenal. The custom graphics are out of this world. I just got a Bart Simpson and it blows me away. They made me a Woody, which is basically my design. It's similar to a Jackson soloist body, as far as the Strat that's cut away higher to have access to the frets. It has the double octave 24 frets. It has hard birdseye maple in the back of the neck, and the top is regular maple. The birdseye looks really nice. It has good tuning pegs. It has Robin's version of a Floyd, which is the exact same thing patented by Floyd Rose. I choose my own pickups. I use Seymour Duncan, primarily the Custom and Trembucker, which isn't treble. For Floyd Roses, it's got pole pieces that go parallel to the strings, so you don't lose any gain. It's evenly matched. When you use a regular humbucker the string might not glide against the pole piece evenly. The Woody body is one solid piece of tight-grained red mahogany, like Les Pauls. Most Strat bodies are three pieces laminated together. I insisted on one solid piece, to get the tone of the wood. I have a half-inch of flame-top maple on the top. That brings out the

## Figure out hot licks! Slow 'em down to half speed

### 2-Speed Music Study Recorder from Workshop Records

THE CASSETTE RECORDER FOR LEARNING MUSIC  
the only recorder available with this unique combination of features



**CALL FOR  
CURRENT PRICE \***

#### TWO SPEEDS

Switch back & forth from full to half speed. At full speed, listen to the tune normally. At half speed listen to the tune slowly and exactly one octave lower, so you can pick out those "fast licks."

#### PITCH CONTROL

Lets you fine-tune the speed of any tape so that it will be in tune with your instrument.

#### QUICK REVIEW

Permits you to repeat a phrase with only a single touch of the rewind button.

#### PLUS:

BATTERY OR A.C. OPERATION  
BUILT-IN MICROPHONE AND SPEAKER  
RCA-TYPE LINE JACKS (IN AND OUT)

GIVE US A CALL TODAY FOR SAME-DAY SERVICE

Name \_\_\_\_\_  
Street Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Phone (\_\_\_\_\_) \_\_\_\_\_  
Card # \_\_\_\_\_ Exp. Date \_\_\_\_\_

(Write for shipping info outside continental U.S.)

☐ Check  
☐ Money Order  
☐ VISA/MC

U.S. funds only

Workshop Records • P.O. Box 49507 • Austin, TX • 78765 • (512) 452-8348 or 1-800-543-6125





**PRS** PAUL  
REED  
SMITH  
GUITARS

Brian "Damage" Forsythe of KIX,  
with a PRS Vintage Sunburst  
C.E. Bolt-on Wide-Thin Neck.



high end. The red mahogany is like a Les Paul with the punchy low end. Then with the maple on top you have the high end. But the key to all my guitars, the secret to the beefy tone, is that I mount all my pickups with wood screws into the wood, instead of mounting them onto a plastic pickup mount. With that plastic thing, it's not getting any of the body of the wood. It's easy to change with certain kinds of wood screws that come right out and you can adjust it just like a regular pickup. It picks up all the resonance of the wood, and it's going down into the mahogany, which is a solid Les Paul type of wood. I also have

two models called a Machete. I used one in the video of "Up All Night." I have a black one with the Slaughter logo on it, and a red one with flame-top maple and ebony fingerboard. Then I have a regular kind of Strat out of spruce. On the record, I used primarily a '55 Les Paul Black Beauty that I borrowed from Jeff Duncan, who's now in Lost Boys. The Les Paul had a carved top, not laminated like now. That's where I got the idea for my Woody. And it had an EMG 86 in it. "Burning Bridges," that real chunky, clean rhythm sound? That's the Les Paul. I also used something similar to the Woody. I borrowed it from another

friend to do all the leads. I used Marshall heads for all the rhythm tracks. **Now that you're in this band, and you've had this early success, what pitfalls are you looking for?**

TIM: I look out for signing the wrong contract, which, thank God, I haven't done yet. What you find out is that early on, no one wants anything to do with you. As soon as things start happening, everyone wants a piece of it. I'm a little worried about the road. I've never been out there. I want people to see the other side of my playing. On the record, I kept a rein on my playing because of what I was walking into. I want to watch out for getting a big head. I don't want to get a bad attitude. I think there's something to be said for having a certain attitude on-stage, but I don't want to cop an attitude to other people. I'm a regular street guy and that's the way I want kids to react to me, the way people react to Metallica, because they're a street band. They don't pose, they don't dress up funny and wear lipstick and stuff. I want kids to know that they can come up and talk to me, and know that I'm normal.

**How are you going to deal with touring with bands like Kiss?**

TIM: I don't know, because I'm a real emotional guy and I fly off the handle sometimes. I get nervous before shows sometimes. We haven't played live as a band yet. The biggest show I've ever played is maybe 3,000 seats. Our first scheduled show is 10,500. On the second leg of the tour we play the Spectrum in my home town of Philadelphia. I used to go there and see all the shows. And we're playing the Meadowlands, another local place.

**How has playing with Slaughter changed you?**

TIM: I'm not starving anymore. That's about the only change. But the guys back home think you're rich. When you get a record deal, they think the record company hands you all this money. They don't realize that you have to pay it back before you make a dime. Basically, you're just in hock. I talk to people who are very impressed that I made it, but I don't feel like I've made it. I do feel amazing right now, because I never in my life thought I'd have a record that would be in the Top 20 with a bullet. I used to look in Billboard charts and think it was impossible to get in the top 40; the odds of that are so high. And here I am doing better than that, you know what I'm saying? I used to watch MTV when it first came out. I said I would kill to be on MTV. But to have a number one video for six weeks straight, the first video, the first track—we're going to be gold off of one song off our first record! It's something I never imagined could happen to anybody, let alone me. —



All Tube Design

# Soho...So hot

Want the Classic Tube Clean Sound?

**It's in there.**

Want the legendary crunch of an old Fender® on "10"?

**It's in there.**

Need a Balls-to-the-Wall lead sound?

**It's in there.**

Or want to make your strat sound like a Les Paul on "11"?

Soho QTR-1 Pre Amp does it all!

**We give you:**

- Two separate EQ sections for Clean/Crunch and Lead/Hot Lead
- Four 12AX7 Preamp Tubes
- Two Rack Spaces, weighs only 7 Lbs.
- Includes footswitch for easy remote access to all four modes
- Temperature Control never lets it overheat

For more information about the QTR-1 and dealers in your area contact:

**SOHO**<sup>™</sup>  
ACOUSTICS

160 Belmont Ave. Dept. 617,  
Garfield, NJ 07026 USA  
Tel: (800) 526-0508, In NJ (201) 478-6903  
FAX: 201-772-3568





# LEARN TO BURN

## LEARN TO BURN

### LEARN TO BURN

**NO MUSIC  
READING  
INVOLVED**



## MASTER THE ENTIRE SONG!

**What you heard on the Album is *Exactly* what you'll learn!!!**

Start with the **Rhythm**. Each rhythm is broken into bite size pieces and played at both actual and learning speed. You get the intro, theme, bridge, chorus, lead rhythm, change ups, and outro...not one chord missing.

Now the **Solo**. To reproduce the solo with ultimate accuracy, each is analyzed for effects, dynamics, tone, mood, and attack. Once we've captured the ingredients of the solo it's broken down into sections and demonstrated at both mindblowing and slow speed.

Our **24 track mix down method** eliminates all tracks except for the bare guitar. This stripping process allows us to capture each and every note including all buried licks, fade out riffs, layered guitars and passages.

## AUDIO TAB

Our advanced teaching system incorporates AUDIO TAB™. AUDIO TAB™ is the complete written tablature transcribed onto an audio cassette. The corresponding booklet works with the cassette to make a quick and effective learning tool. Learn any song in as little as ten minutes. No music reading involved.

### EACH PACKAGE INCLUDES

- Ninety minute AUDIO TAB™ cassette.
- Seventy page corresponding AUDIO TAB™ booklet.
- Ninety minute music instructional cassette.

## BANDS

- ☐ **WHITESNAKE:** Still of the night - Is this love - Give me all your love tonight - Here I go again - Slide it in - Love ain't no stranger - Straight for the heart
- ☐ **DEF LEPPARD:** Photograph - Too late for love - Bringin' on the heartbreak - Foolin' - Die hard the hunter - Animal - Hysteria
- ☐ **SCORPIONS:** Bad boys running wild - No one like you - Blackout - Big city nights - Rock you like a hurricane - I'm leaving you - Rhythm of love
- ☐ **WHITELION/EUROPE:** Wait - When the children cry - Tell me - All you need is rock and roll - The final countdown - Rock the night - Superstitious
- ☐ **METALLICA:** Fade to black - Four horsemen - Master of puppets - Sanitarium - Battery
- ☐ **JUDAS PRIEST:** Love bites - You've got another thing coming - Some heads are gonna roll - Electric Eye - Parental Guidance - Heavy metal - I'm a rocker
- ☐ **AC/DC:** Hell's bells - Back in black - T.N.T. - For those about to rock - Shook me all night long - Who made who - Highway to hell
- ☐ **CINDERELLA/GUNS N' ROSES:** Nobody's fool - Shake me - Gypsy road - Somebody save me - Welcome to the jungle - Paradise city
- ☐ **POISON:** Talk dirty to me - I won't forget you - Cry tough - I want action - Fallen Angel - Nothing but a good time - Every rose has its thorn
- ☐ **BON JOVI:** Wanted, dead or alive - You give love a bad name - Living on a prayer - Raise your hands - Runaway - Only lonely - Bad medicine
- ☐ **MOTLEY CRUE:** Too young to Fall in love - Live wire - Looks that kill - On with the show - Red hot - Ten seconds to love - Merry-go-round - Take me to the top - Smokin' in the boys room

## NEW SELECTIONS

- ☐ **WINGER/WHITELION:** Madalaine - Hungry - Seventeen - Hangin' On - Little Fighter - Radar Love
- ☐ **YOUNG GUNS (SKID ROW, WARRANT, BULLET BOYS):** 18 And Life - Youth Gone Wild - I'll Remember You - Down Boys - Heaven - Smooth Opinion - For The Love Of Money

EACH PACKAGE INCLUDES: TWO 90 MINUTE CASSETTES AND BOOKLET!

## STYLES

- ☐ **EDDIE VANHALEN:** Panama - Hot for teacher - Ain't talkin' 'bout love - Eruption - Somebody get me a doctor - Running with the devil - You really got me - Jamie's cryin'
- ☐ **RANDY RHOADS:** Crazy Train - You can't kill rock & roll - Sato - Believer - Over the mountain - Flying high again - I don't know - Dee
- ☐ **YNGWIE MALMSTEEN:** You don't remember, I'll never forget - I'll see the light tonight - Little savage - Heaven tonight - Queen in love - Rising force - Farewell
- ☐ **GEORGE LYNCH:** Alone again - Dream warriors - Into the fire - It's not love - Tooth and nail - Breakin' the chains - Heaven sent - In my dreams
- ☐ **WARREN DEMARTINI:** Lay it down - Round & round - You're in love - Back for more - Wanted man - Slip of the lip - Dance
- ☐ **STEVE VAI:** Goin' crazy - Yankee Rose - Shy boy - Tobacco road - Hog Dog and a shake - Just like paradise - Stand up
- ☐ **JAKE E LEE:** Bark at the moon - Shot in the dark - Killer of Giants - You never know why - Journey to the center of eternity - Lightning strikes - The ultimate sin
- ☐ **VIVIAN CAMPBELL:** Holy Diver - Last in line - Rainbow in the dark - We rock - Stand up and shout - Don't talk to strangers - Hungry for heaven - Rock n' roll children

**FAST FAST SERVICE!**  
**YOUR ORDER SHIPPED**  
**WITHIN 48 hours\***

**C.O.D. AND CREDIT CARD ORDERLINE**

A \$1.00 Processing Fee will be added to your C.O.D. or credit card order.



Orderline (702) 323-1989 Sampleline (702) 322-9599

Make check or money order Payable To:  
LEARN TO BURN  
P. O. Box 5726; Reno, Nevada 89513

This instructional package is for educational purposes only and makes no claim of participation or endorsement by any of the artists listed.

## MIXED TAPES

- ☐ **A:** Alone again - Sweet child o' mine - Wanted dead or alive - I won't forget you - Wait - Nobody's fool - Bringin' on the heartbreak
- ☐ **B:** Hot for teacher - In my Dreams - Heaven tonight - Round & round - Shot in the Dark - Crazy Train - Rainbow in the Dark
- ☐ **C:** Photograph - On with the show - Dream warriors - No one like you - Panama - Is this love - Lay it down

We found **LEARN TO BURN** to be the best of its kind. This is the easiest Learn to play course we've come across. The reproduction of each player's sound is unbelievably accurate. A must for all guitarists! — *L.A. Musician's Network*

Excellent, excellent! These are the hottest instructional tapes on the market. — *Hit Parader*

The reproduction of VanHalen is the best I've ever heard (and trust me, I've heard a few). **LEARN TO BURN** has made what seemed impossible, possible. If you want to find out what the big guys are doing, this series is for you!

— *Road Test; Gig Mag*

**NEW**

**MULTISAMPLE  
CASSETTES!!**

**\$3.00 for 1 / \$5.00 for both**

Two cassettes, each featuring a full 1½ hours of prime cuts from the Learn To Burn library. Each player's sample features a number of rhythms and solos. Now you can preview the entire line before you buy.

- ☐ **Multisample #1:** All bands \$3.00
- ☐ **Multisample #2:** Features all style players - plus Young Guns & Winger/Whitelion \$3.00
- ☐ **Multisamples Both Only \$5.00**

PLEASE PRINT

NAME                      First                      Last                      Age           

ADDRESS                      Street                      Apt. #           

City                      State            Zip Code           

Phone Number (        )                      -                       
area code

## Choose your savings plan:

Plan A: Order 1 or 2 Lessons for \$19.00 each number of tapes ordered            x \$19.00 = \$           

Plan B: Order 3-5 Lessons only \$16.50 each number of tapes ordered            x \$16.50 = \$           

Plan C: 6 or more Lessons only \$15.00 each number of tapes ordered            x \$15.00 = \$           

**Shipping:** USA add \$5.50, Canada only \$7.50  
All other foreign countries add \$12.00

SHIPPING = \$           

ALL PAYMENTS IN U.S. FUNDS ONLY

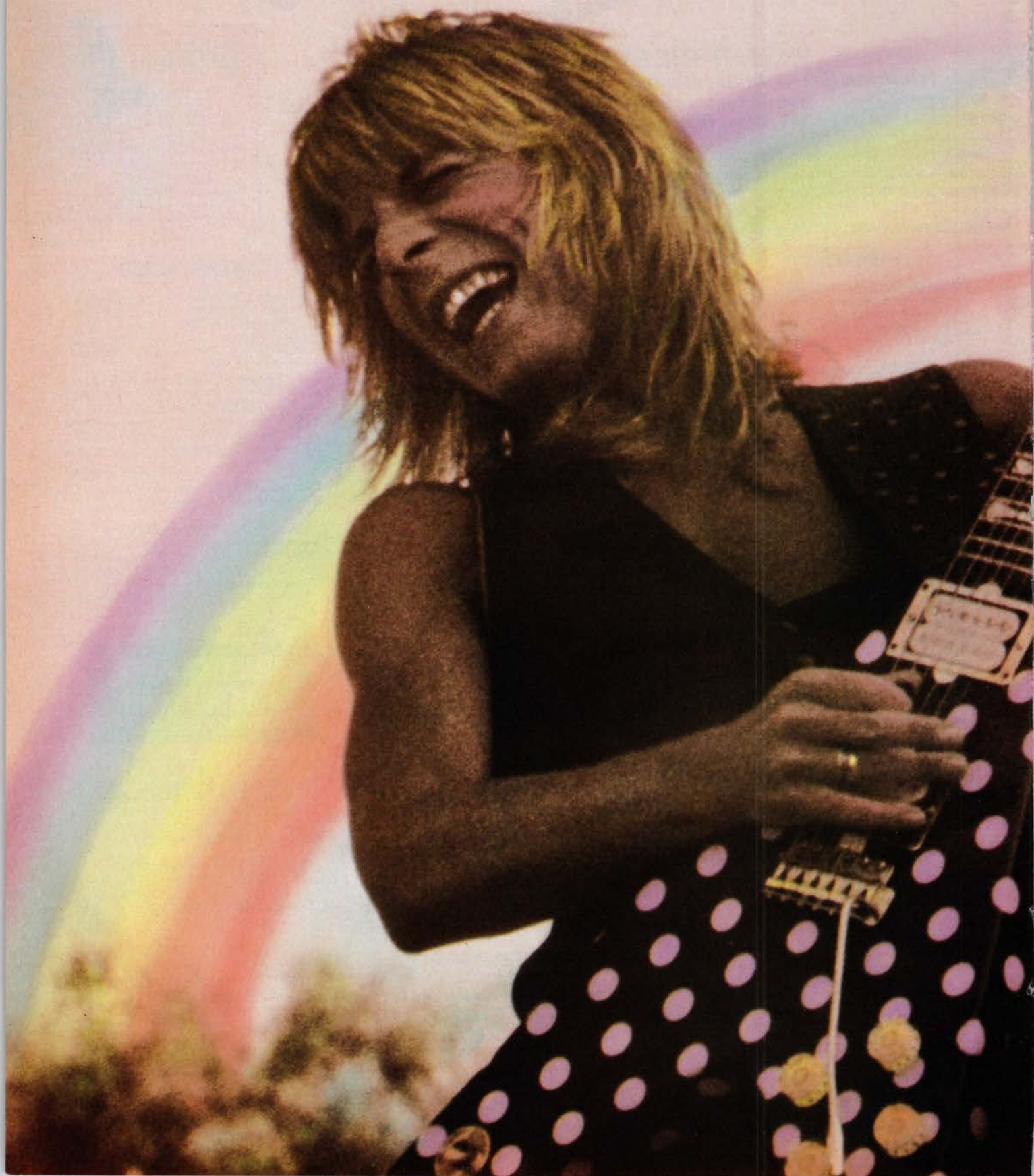
Total amount enclosed = \$           

\*(ALL APPLICABLE SALES TAXES ARE INCLUDED) MONEY ORDERS ARE PROCESSED IMMEDIATELY — THERE IS A TWO WEEK WAIT FOR CHECKS.

**HEAR A DIFFERENT SAMPLE EVERYDAY (702) 322-9599**



# A PRIVATE LESSON







# WITH

# RANDY RHOADS

by Chet Thompson

The first time I saw Randy Rhoads was at the Hollywood High Auditorium, where Quiet Riot was playing a gig. I was a young hot shot guitarist with an ego, so I sat in the back of the Auditorium being cool, waiting for them to go on. When this blond long-haired guitarist stormed the stage and the band started playing, my jaw dropped. I stared in disbelief, got out of my chair, walked down the aisle and pushed my way to the front of the stage. Here was this guy who was so far ahead of his time in his guitar playing, and who had this hugely charismatic aura onstage. He owned the stage; he owned the crowd. I left the gig depressed, and wanted to quit guitar, until I found out I could take lessons from him.



## A PRIVATE LESSON WITH RANDY RHOADS

As a teacher, he was calm, gentle, articulate, and had a great sense of humor. He blew my mind every week with his technique and musicality. His right hand picking was like an immaculate machine gun. His riffs were like fire in your face. On the first lesson, he played a rhythm for me to play lead to which later turned into the verse section of "Crazy Train," but at this time it was slower. Many of his rhythms that we jammed to turned up on Ozzy albums. He said he really liked my style, which made me feel stupid.

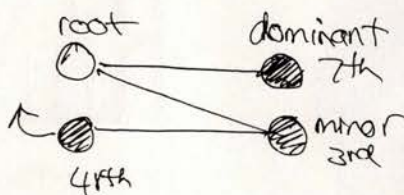
I watched every Quiet Riot gig and absorbed everything from his personality to his playing. I knew he was ahead of his time and way beyond just another person. He was such an individual. Strange in a unique sense, the way Hendrix must have been. He had this huge aura of light around him, almost inhuman. But, of course, he was all-too human; he loved his mother, his girlfriend, and model trains, and he liked to get wild and crazy. After a couple of months he said he had nothing left to show me, and I should go my own way. I said no, no, I don't think so. So I stayed, and he showed me some really intense stuff.

When I showed up for my last lesson, he said he was going to England with Ozzy and expected me to take over the L.A. club scene while he was gone. He asked me what I thought about him joining Ozzy; I told him not to do it. After the first Ozzy album, he came home for a while and saw my band play at the Ice House. After the second Ozzy album, he stopped by our rehearsal. I was playing with his brother Kelly (Doug) for a brief while.

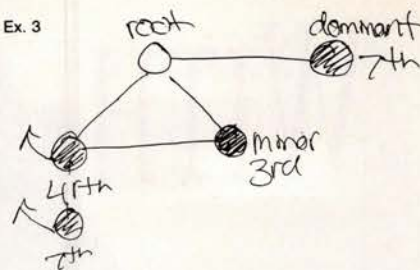
The last time I saw Randy was at Mrs. Rhoads' house on Christmas night. Someone gave him a 2" portable TV. We sat in his bedroom listening to my band's demo tape. Randy liked it, but Ozzy came in and said it lacked bottom end. When a girlfriend told me Randy had died I was shocked and cried. I quit guitar for six months. I did not go to the funeral. I heard it turned out to be kind of a fiasco, with a lot of hangers on. To this day, I haven't been to his grave; I don't want to see his gravestone. I haven't really faced the fact that he died. I prefer to think he's still out there somewhere playing guitar.

Every day his name or picture pops up at music stores. People plug in a guitar and play his riffs; students bring in pictures or memorabilia. I tell students that what Randy always stressed was to be yourself, your own individual. Develop your own style. In this day, when we've turned out guitarists whose styles are so similar that they aren't instantly recognizable from each other, these words should ring loud and clear. The

Ex. 1



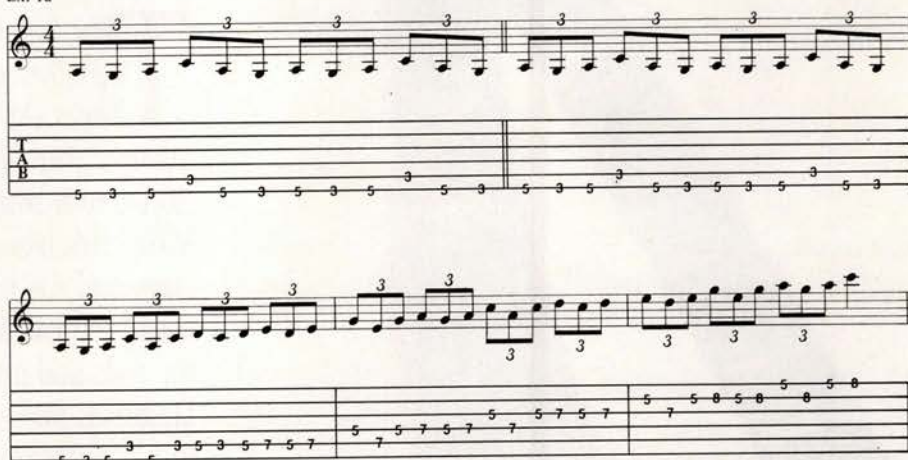
Ex. 3



Ex. 1a



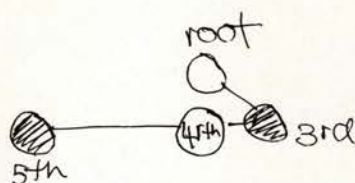
Ex. 2



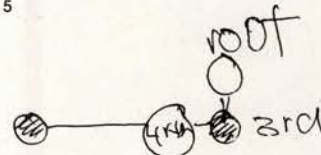
Ex. 3a



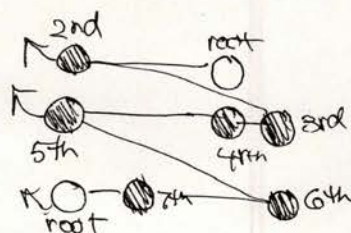
Ex. 4



Ex. 5



Ex. 6



Ex. 4a

Ex. 5a

Ex. 6a







# GET REAL

When you've got lots of time, money and patience, wrestling with a mass of buttons, manuals, and sounds from hell (that you'll probably never use) is just fine.

However, it's not for most of us working in the real world.

Introducing the Ibanez PUE5 and PUE5B --two new incredible sounding multi-effects units for guitar and bass. Both with four of our most popular effects, noise reduction plus an external effects loop... all at an amazingly affordable price.

Both of these units enable you to set up to five different on/off combinations that can

be recalled instantly and easily while playing. Add headphone and tuner out jacks and you've got a superb unit designed for *real* playing situations.

The Ibanez PUE5 and PUE5B...two great sounding units for the real world... that you'll really use!

**Ibanez®**

For full color brochures send \$3.00 (\$4.00 in Canada) to: Ibanez, Dept. GE1, P.O. Box 886, Bensalem, PA 19020 • P.O. Box 2009, Idaho Falls, ID 83403. In Canada: 2165-46th., Lachine, Quebec, Canada H8T2P1.



# CHET THOMPSON: A PRIVATE LESSON WITH RANDY RHOADS

people who change the course of guitar history have always been the "individuals," those whose styles are so far removed from everyone else's. The rest follow the best.

It's important to understand that one of the secrets to Randy's playing was his kind, humble, gentle personality. I think God puts people like Randy into all walks of life, to stand as examples. In the field of rock 'n' roll, which so often attracts the darker aspects of life, Randy stands as a shining example that you don't need to get involved in the drugs and nasty aspects of this business. Just try to be a good person and play the best you can, and things will happen for you.

## RANDY RHOADS' GUITAR LESSONS By Chet Thompson

One signature of Randy's style is that he would often start out on the root notes and play, in sequence: root, dominant 7th, root, minor 3rd, root, dominant 7th, root, root, minor 3rd, etc. Example 1a shows this in the key of A. He would repeat that riff, ending on the 4th, and then bend the 4th, signified by the arrow. See Example 1. This is how he would start out the pentatonic climbs as well as the modal climbs. How they ended up was up to him, whether they ended in straight pentatonic form or in a modal form. Starting on the root is unusual; most players start on the dominant 7th, but Randy would always start on the root. See Example 2, which utilizes A pentatonic minor.

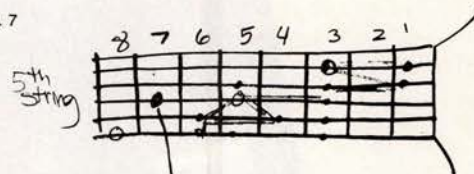
This next shape relates to a root note on the G string, say on the 14th fret of the G string, to play A pentatonic minor. See Example 3. Randy would use this shape in this way (see Example 3a). This concept can be applied to other scales and keys, which will be illustrated shortly.

Similar symbols were used to illustrate triads. If you were starting on the E, A, D, G, or B string, you would use the shape found in Example 4 and in notes and tab in Ex 4a. Starting on the G string, you would use the shape shown in Example 5 and in notes and tab in Ex. 5a. Example 6 shows how Randy illustrated a major scale. Notes and tab are shown in Ex. 6a.

As mentioned, Randy would use these diagrams to illustrate patterns on the fretboard, often incorporating triplets as he went up and down the scale. Examples 7, 8 and 9 show three different sections of the fretboard under the heading, "Key of C," where Randy illustrates C pentatonic minor in the first octave and C Dorian in the second octave. The diagrams are written as if you're facing his guitar. Example 7A shows the first diagram in notes and tab. The zig-zags between the notes on the fretboard

Key of C

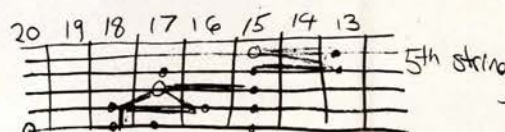
Ex. 7



Ex. 8



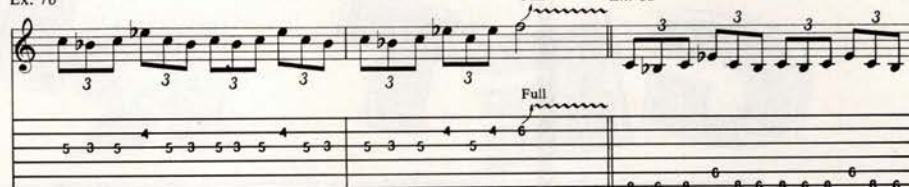
Ex. 9



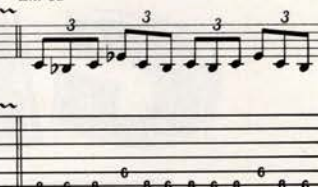
Ex. 7a



Ex. 7b



Ex. 8a



Ex. 8b





# 1990 OVATION COLLECTORS' SERIES

It takes a very special sequence of natural events for a maple tree to produce the birdseye figuring that graces the top of the 1990 Collectors' Series. Equally unique are the steps our people take in crafting a totally collectable guitar. From the selection of the tree to the limited number of guitars which it will produce...

There has never been a guitar like it from Ovation! It sounds as good as it looks.



**See it...Play it...Collect it!**  
**At authorized Ovation Dealers**

Send for Free Ovation Catalog.

KAMAN MUSIC CORPORATION, P.O. BOX 507, BLOOMFIELD, CT 06002

**KAMAN**



# CHET THOMPSON: A PRIVATE LESSON WITH RANDY RHOADS

in Example 7 signify going back and forth between the notes repeatedly, and then moving up the scale in the same fashion. The triangle shown between the 4th, 5th and 6th frets has the tonic shown as a circle at the 5th fret of the G string, and again this is a root-dominant 7th-min3rd-4th example. (See Example 7B). Anywhere the zig-zag lines or triangles occur, no matter what key you're in, he uses the same technique.

In Example 8, you zig-zag from the 8th fret to the 6th fret, from C to the dominant 7th, then move up the scale in a similar triplet pattern (Example 8a); once you reach the 10th fret on the D string, there are zig-zag lines again, signifying another root-dominant 7th-min3rd-4th pattern (Example 8b). This continues up till you find zig-zags between the 11th and 13th frets on the B and high E strings, again moving between root-dominant 7th-min3rd-4th (Example 8c). This gives you three areas where this technique can be used (Examples 8d, e, and f).

Example 9 is an octave above the first diagram, and is played the same way. The round circles and oblong shapes on the middle diagram indicate where Randy liked to riff, using hammers, trills and zig-zags. He was a pattern player in this respect. The line at the 7th fret of the first diagram going to the second diagram shows how you can connect these two positions, using the D note, G string 7th fret, as the pivot point. See Example 10. Randy would also connect these positions in this way (See Example 10a). The middle diagram could then be played in this way (Example 10b).

Examples 11 and 12 were played by Randy during my lessons.



Chet Thompson is an L.A. guitarist and a former guitar student of Randy Rhoads. He played on the Hellion Lps *Screams in the Night* and *Black Book* and has also recorded with Don Landee. Chet is currently on tour with Hellion and teaches guitar at Grayson's Tunetown in Glendale, CA.

Ex. 8c

Ex. 8d

Ex. 10

Ex. 10a

Ex. 11

Classical scale exercises

A aeolian ♩ = 120

Ex. 12 ♩ = 108

E mixolydian

Ex. 12 ♩ = 108

B mixolydian

COMING NEXT MONTH: MORE RANDY RHOADS LESSONS



# 999.9 FINE

## The Power Of Gold

24 Karat 999.9 Fine Pure Gold Musical Instrument Wire.

**maxima**<sup>TM</sup>  
STRINGS

Handmade In West Germany. Also Available In Chrome.

57 Crooks Avenue Clifton New Jersey 07011 201-772-3333 FAX: 201-772-5410



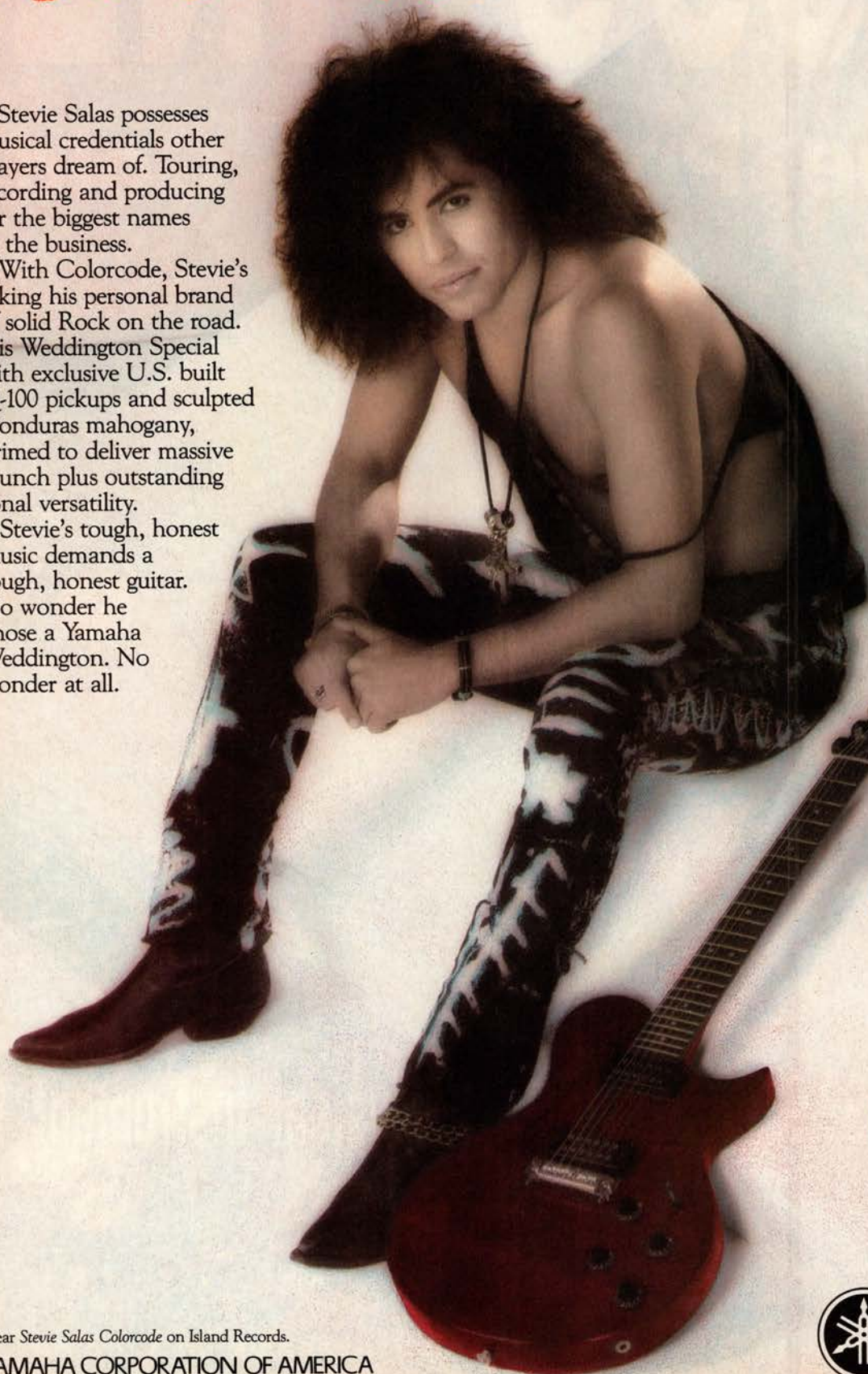
**YAMAHA®**

# No Wonder

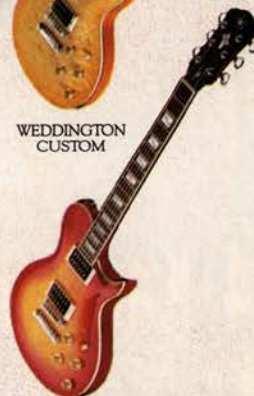
Stevie Salas possesses musical credentials other players dream of. Touring, recording and producing for the biggest names in the business.

With Colorcode, Stevie's taking his personal brand of solid Rock on the road. His Weddington Special with exclusive U.S. built Q-100 pickups and sculpted Honduras mahogany, primed to deliver massive crunch plus outstanding tonal versatility.

Stevie's tough, honest music demands a tough, honest guitar. No wonder he chose a Yamaha Weddington. No wonder at all.



WEDDINGTON  
CUSTOM



WEDDINGTON  
CLASSIC

Hear Stevie Salas Colorcode on Island Records.

**YAMAHA CORPORATION OF AMERICA**



© 1990 Synthesizer, Guitar  
and Drum Division,  
6600 Orangethorpe Ave.,  
Buena Park, CA 90620



As Recorded by Ozzy Osbourne  
(From the album TRIBUTE/CBS Associated Records)

Bright Rock ♩ = 166

Copyright © 1981, 1986, 1990 Essex Music International, Inc. and Kord Music Publishers, New York, NY  
International Copyright Secured All Rights Reserved Used by Permission



B5 E5

if you feel that you and me

A.H. (8va) 2

trem. bar

A.H. 2 (2)

P.M. P.M. P.M. P.M. H

A.H. pitch: C#

D G5

could es - cape and hold the key to a par - a - dise

sl.

B5

that's true and free. Yeah!

Harm. (8va)

P.M. P.M.

Harm.

sl.

Chorus E

Steal a way, steal a

P.M.

H



way, — steal — a — way — the night. —

# 2nd Verse



G5

am free. Bro - ken chains\_ have fall - en all a - round...

sl.

P.M.----4

B5

E5

Point my fin - ger at -

A.H. (15ma)

A.H.

P.M.----4

P.M.----4

P.M.

D

the fools, bro - ken chains\_ and bro - ken rules.

P

sl.

P.M.----4

sl.

G5

B5

Let it be, re - bel - lion rules\_ to - night.

Harm. (8va)

P.M.----4

Harm. (8va)



## E

## Interlude

AUGUST 1990, GUITAR



## ES

F4

Guitar solo  
(Gm)

P.M.

(BS)



B5/A A5 B5/A A5 B5/A A5 B5/A A5 B5/A

2 2

E5 C5 F#5 B5

sl. pick slide

E5 C5 F#5 B5

sl.

H

3rd Verse

E5 D

Could it be — a dream\_ come true — now that I — am here —

P.M.: ---4 P.M.: ---4 P.M.: ---4 P.M.: ---4 P.M.: ---4

G5 B5

— with you?\_ Tear - ful eyes\_ of joy\_ is some - thing new.\_

P.M.: ---4

sl.

sl.



The musical score consists of three staves. The top staff is a vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). It includes lyrics: "the light. — Hap - pi - ness — is what — you give — to me. —". Above the staff are two chord markings: "G5" above the first measure and "B5" above the last measure. The middle staff is a guitar accompaniment in standard tuning (E-A-D-G-B-E), featuring a melodic line with a slur and wavy line ("sl.") and a harmonic section labeled "H" with multiple ledger lines. The bottom staff shows fret numbers for the left hand, with a sequence of notes (12, 10, 12) followed by a double bar line and then a series of fret numbers (3, 3, 0, 0, 3) under a slur.

- Flick pickup switch in specified rhythm.

Chorus

E

Steal — a — way, — steal — a — way, —

sl.  $\frac{1}{2}$  sl.  $\frac{1}{2}$  P.M.: - 4 H P P.M.: - 4 P.M.: - 4 P.M.: - 4

sl.  $\frac{1}{2}$  sl. H P P

steal - a - way - the night...

P.M. P

7 7 7 6 8 8 9 9 9 10 10 10 11 11 11 12 12 12 13 13 13 14 14

4 4 4 5 5 5 6 6 6 7 7 7 8 8 8 9 9 9 10 10 10 11 11

0 0 7 7 7 7 7



E

Steal\_ a - way, - steal\_ a - way, - steal\_ a -

H P P.M. H P H P.M. H

H P H P H

way\_ the night. *B* *E* Steal a way, *H* *H* *P.M.*

[illegible]

B5 C5 C#5 D5 D#5 E5

(Drum solo)



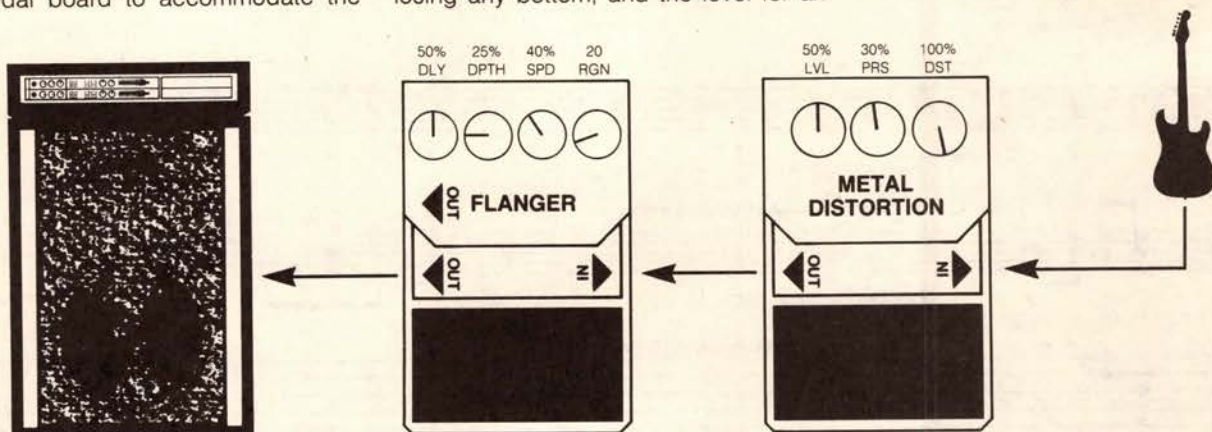
# "GOODBYE TO ROMANCE" RANDY RHOADS

Randy Rhoads was one of the few guitarists of his era to effectively mimic his studio sound. He would often double his parts in the studio to make them fuller and thicker. Onstage, Randy used only guitars with humbucking pickups, Marshalls, and a variety of pedal effects. He didn't like wireless units, so he had a special buffer amp in his pedal board to accommodate the

more than 40 foot guitar cord! To get the sound for this tune, you'll need a stereo flanger and a metal distortion. For the first section, set the flanger as shown. This gives a much larger and more dominant sound than the ordinary chorus pedal. For both distortion sections of the song, set the drive at max, the presence for a good bite, without losing any bottom, and the level for an

even match between clean and dirty. When you kick in the distortion, hit the flanger at the same time to shut it off.

For the clean sections, use both pickups on the guitar, then flip to the bridge for the dirty parts. Because this song is from a live album, the setup is shown in mono. To get closer to his studio sound, try running both outputs for a stereo setup.



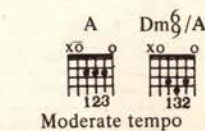
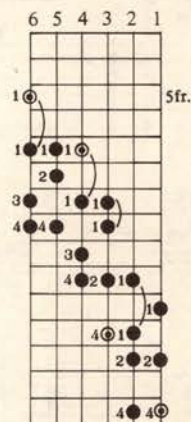
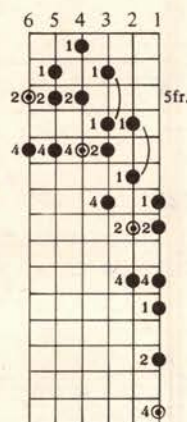
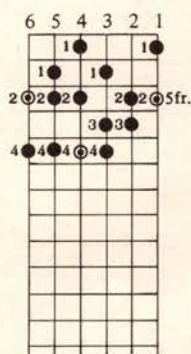
## GUITAR SECRETS

### Joe Satriani THE HINDU SCALE

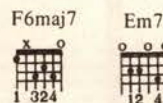
I will now unravel for you the mystery of the Hindu Scale: 1, 2, 3, 4, 5, b6, b7. That's not too hard to grasp now, is it? In fact, the Hindu Scale could also be called the Aeolian Dominant mode, the 5th mode of the Ascending Melodic minor Scale (1,2,b3,4,5,6,7). Enough with the formula stuff! This month's lesson is to be a casual introduction to the Hindu Scale, complete with three scale fingerings and a short compositional example in progression form. Learn it and play it over and over until you get comfortable with it. Then, try to come up with a variation of your own. Check out Led Zep's "Ten Years Gone" on the *Physical Graffiti* album; the quiet verses use the Hindu Scale. Those guys were so clever!

"Hindu" or Aeolian Dominant scale: 1, 2, 3, 4, 5, b6, b7

Root = ○  
Slide = ●



Moderate tempo  
4/4 ||: A | Dm8/A | A | F6maj7 | Em7



:|| Repeat for melodic / improv. development



Send Questions To: Amp Questions  
P.O. Box 1490, Port Chester, NY 10573

**Question:** I love the sound that Steve Stevens gets. What kind of equipment does he use?—John Silva/Orlando, FL.

**Answer:** Steve Stevens' current set-up is comprised of a fairly elaborate amp/effects configuration. His main amp is a 100-watt Park. This amp was made during the mid-60s by Jim Marshall and is virtually identical to Marshalls of the same period. The amp has no master volume and is completely stock. Second choice for amps is a new Marshall JCM-800. A load resistor is used at the amp's output and subsequently fed into an H&H MOSFET power amp. Vintage Celestian "greenback" 12" speakers rated at 25 watts are used. Steve plays very loud and much of the great sound he gets is simply the combination of Park/Marshall pushing those Celestians to the limit. Various effects are used, including an Eventide H3000 Ultra-Harmonizer. A Bob Bradshaw Switching System provides effects-control capability. As for guitars, Steve plays Hamers

with special Seymour Duncan pickups. For ultra-clean tones in the studio, he opts for a custom John Suhr guitar with EMG pickups.

**Question:** My Fender Deluxe is producing a high whistling sound when I turn the treble control up. What's wrong?—Anthony Perillo/Newark, NJ.

**Answer:** It sounds as if you have a faulty preamp tube. This is a fairly common problem and is easy to correct. The solution is to replace the tube with one that is known to be quiet. You can try swapping preamp tubes around within the amp, since a tube that is noisy in one location may be fine in another. This is because, although the tubes are the same type (in this case, 12AX7/7025), they perform different functions. The tube in question is most likely the one associated with the tone control section, which is the first tube in a Deluxe. Generally, preamp tubes shouldn't need replacement unless they are noisy or don't work at all. Replacing your output tubes (6V6's) about once a year should keep your amp in top shape.

**Question:** Is there a noticeable benefit in using Groove Tubes or Mesa Boogie tubes as opposed to the kind you can get through electronics distributors? —Chris Tsakis/Hackensack, NJ.

**Answer:** Companies such as those you mentioned supply tubes that are tested and matched for demanding applications in musical instrument amplifiers. Preamp tubes are tested for noise and microphonics; power tubes are matched to others having similar characteristics. Industrial-type tubes, particularly preamp tubes such as 12AX7/7025's, are typically very noisy and microphonic. I've gone through batches of these tubes in order to find only a few that are quiet and stable enough for duty in a guitar amp. Companies like Groove Tubes and Boogie weed the bad ones out for you, which is a good idea. In addition, since power tubes are matched and selected to meet a particular performance standard, you can have your amp properly biased using the tubes of your choice, and retain relatively consistent performance with subsequent power tube changes. ➤

## GUITAR QUESTIONS

Send Your Guitar Questions To:  
Guitar Questions  
P.O. Box 1490, Port Chester, NY 10573

by Barry Lipman

**Question:** How does one figure out the ideal neck dimensions for one's hand size?—David Ingram/Alto, GA

**Answer:** It is impossible to figure out the ideal neck dimensions other than by trying out different necks. Be sure to try different fret scales in addition to different thicknesses and widths. The shorter scales will give you shorter distances between the frets, increasing your reach, while longer scales will give you more room for your fingers to fit in between the frets, particularly important for those of us with fat fingers who like to play up high, where the fret spaces are rather narrow.

**Question:** How do "Hex" pickups work?—Russ Blum/Houghton, MI

**Answer:** Hex pickups have six elements, one to pick up each string. They also tend to have six individual outputs, again one for each string. They are most commonly used for MIDI guitars, enabling each string to be turned into a

separate MIDI signal. There have been a few attempts at using hex pickups on non-MIDI guitars, to allow separate tone adjustments to each string, but these have largely proved to be commercially unsuccessful.

Most hex pickups are magnetic. They consist of six individual coils, one under each string. In order to avoid cross-talk, these pickups must be located extremely close to the strings. Magnetic hex pickups are usually installed right next to the bridge because the strings move less during vibration. While this is not the best place for tone, it allows each element to be close enough to each string that the other strings can't affect it. A hex pickup's tone doesn't really matter, as the signal from this type of pickup is usually used only as a trigger for sampled or synthesized sounds.

Another type of pickup uses optical elements. These typically consist of six pairs of light emitting and receiving diodes, one pair for each string. A beam of light, usually outside of the visible spectrum, is aimed such that it must pass over and around each string on the way to the receptor. The vibrations of each string cause variances in the light beam that correspond to the fre-

quency of the string's vibration. Because each emitter-receiver pair looks at only one string, cross-talk is virtually eliminated between the different elements. Such a pure signal makes for easier analysis by whatever MIDI converter you are using, resulting in extremely fast response times to rapidly picked notes, and exceptional separation of the notes within chords.

Another type of hex pickup uses individual piezo elements for each string. The piezo elements are generally installed in or under the bridge saddles. In some instances, several piezos are used for each string. These piezo-type hex pickups are used primarily for stereo separation of the amplified sound of acoustic guitars. Some strings go to the right channel while some go to the left, making for some very interesting effects, especially when cross-picking or fingerpicking. Sometimes, although less often, these pickups are used as MIDI triggers. Because they respond to changes in pressure caused by the string's vibration, piezo hex pickups cannot achieve the separation that the optical type pickup can, as the vibrations from all the strings can reach and affect all the elements. ➤



**UP ALL NIGHT**  
As Recorded by Slaughter  
(From the album STICK IT TO YA/Chrysalis Records)

*Words and Music by Mark Slaughter  
and Dana Strum*

Asus2 F5 C5 G5 E5 A5 D5

All gtrs. tune down one whole step:  
 ⑥ = D ③ = F  
 ⑤ = G ② = A  
 ④ = C ① = D

**Moderate Rock** ♩ = 104  
 Intro w/sound effects

Gtr. I Asus2  
 vol. off

(Gtr. I tacet)

Up all night, —  
 ⑥ 19fr. B sl. ⑥ 22fr. D sl.

sleep all day. — Up all night, — sleep all day. —

D5/E Gtr. I - Rhy. Fig. 1  
 E7 N.C. D5/E E7 N.C. (end Rhy. Fig. 1)

mf P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

1st, 2nd Verses  
 2nd time substitute Rhy. Fill 1  
 \*D5/E

E7 D5/E E7

1. When eve - nin' comes, — I 'am a - live. — I love to prowls a - round in the streets. —  
 2. See additional lyrics

\*\*Gtrs. I & II  
 P.M. P.M. P.M.

\*Bass plays E pedal throughout verses.  
 \*\*Gtr. II: clean elec. (throughout).

Rhy. Fill 1 (Gtrs. I & II)



P.M.



7 5 7 7 7 6 5 0



2nd time w/Fill 1 (Gtr. I)  
N.C.

\*\*Gtr. III

E5

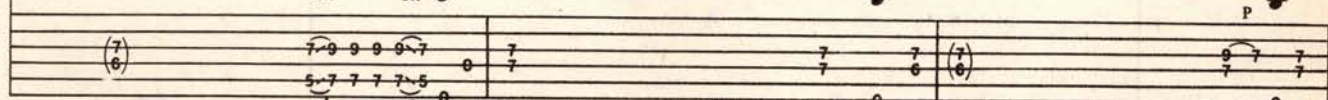
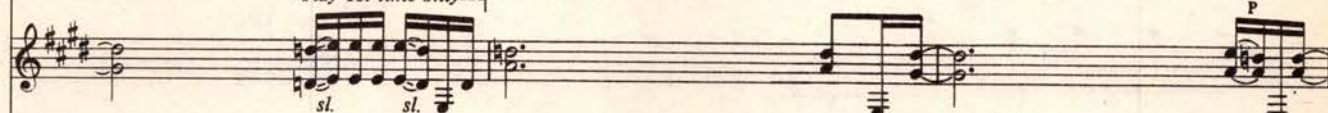
④9fr. ⑤7fr. ④9fr.

④7fr. ⑤7fr.



It's the moon - light - that con - trols my mind. — Now —

\*Play 1st time only—



\*\*Play slashes 2nd time only. 1st time tacet.

④9fr.

B

P.M.

⑤7fr.

E

P.M.

④7fr.

A

P.M.

⑤7fr.

E

P.M.

④9fr.

B

P.M.

⑤7fr.

E

P.M.

④9fr.

B

P.M.

⑤7fr.

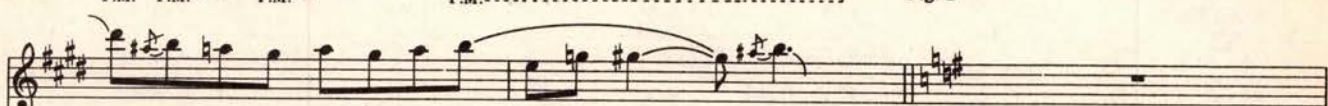
E

P.M.

Pre-chorus  
F5  
Rhy.  
Fig. 2

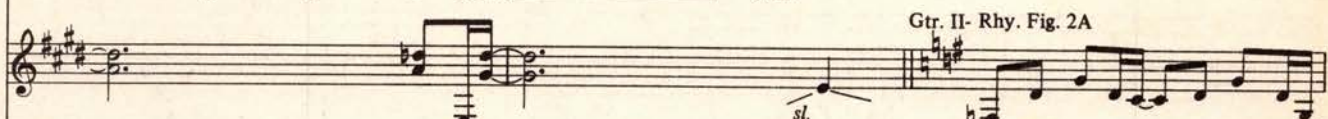
C5

G5

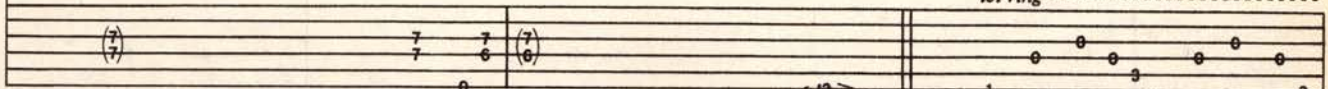


I've got the pow - er to speak, — yeah.

Gtr. II- Rhy. Fig. 2A



let ring—

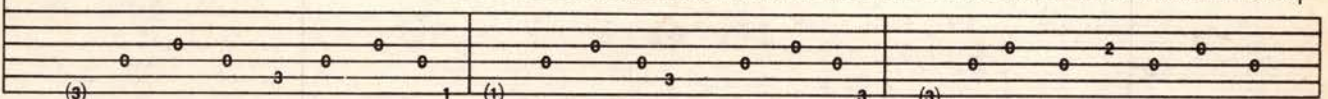


(end Rhy. Fig. 2)



(Bkgd. voc.) A - wake from dusk to dawn. — Watch - in' the cit - y — lights. — Stars are shin - ing down. —

(end Rhy. Fig. 2A)



Fill 1





w/Rhy. Figs. 2 & 2A

F5 C5 G5 F5

They'll be shin - in' down on you and I. And when morn - ing comes...

2nd time substitute Rhy. Fill 2

C5 Gtr. I G5

hold you till the morn - in' light. Ev - 'ry - bod - y sing it now.

Chorus

A5 Dsus2 G5 N.C. A5 Dsus2 G5 N.C.

Up all night, sleep all day. Up all night, sleep all day. That's right.

Rhy. Fig. 3

1/4 1/4 1/4 1/4

H H H H

w/Rhy. Fig. 1

D5/E E7 Gtr. III

sl. Full Full

E7

N.C. A.H. (8va) D.S. al Coda

1/4 A.H. (8va)

sl. Full Full

sl. A.H. pitch: D#

Rhy. Fill 2 (Gtr. II)

3 (4) 3











Pre-chorus  
Rhy. Fig. 4 (Gtr. I) G5 D5 A5 G5 D5 A5 (end Rhy. Fig. 4)

(Bkgd. voc.) A - wake from dusk to dawn. — Watch-in' the cit - y — lights. — Stars are shin - ing down. — (end Rhy. Fig. 4A)

Rhy. Fig. 4A (Gtr. II) let ring-----

w/Rhy. Figs. 4 & 4A G5 D5 A5 G5 D5 A5

They'll be shin - in' down on you and I. And I'll hold you till the morn - in' light. —

Gtr. I. And when morn - ing comes. — Chorus (w/vocal ad lib) E5 A5 N.C.

Ev - 'ry - bod - y sing it now. Up all night, sleep all day. — (Gtr. II out) Gtr. I

Up all night, sleep all day. — Up all night. slack

slack

#### Additional Lyrics

2. Drivin' down the boulevard, all alone.  
The neon signs are callin' your name.  
Find me in the corner havin' the time of my life.  
You'd think you'd want to do the same. (To Pre-chorus)



As Recorded by Slaughter  
(From the album STICK IT TO YA/Chrysalis Records)

④ = D ② = C  
③ = G ① = F

Intro \*Vocal w/sound effects

*Words and Music by Mark Slaughter  
and Dana Strum*

Copyright©1990 by Topless Music/Chrysalis Music  
All Rights Reserved Used by Permission



Chorus  
A5 Dsus2 G5 N.C. 1/2 A5 Dsus2 G5 N.C. 1/2

Up all night, sleep all day... (etc.)

D5/E E7 N.C. D5/E E7 N.C.

sim.

2nd Verse  
D5/E E7 D5/E E7 N.C.

Driv - in' down the boul - e - vard... (etc.)

D5/E E7 D5/E E7 D.S. al Coda

Coda  
G5 N.C. 1/2 A5 Dsus2 G5 N.C. 1/2 A5 Dsus2

sim.

G5 N.C.



Guitar solo  
F#m

Fmaj7(#11) G6 N.C.(B) (A)

G#m G5

Pre-chorus  
A5 G5 D5 A5 G5 D5 A5

G5 D5 A5 G5 D5 A5

Chorus  
B5 E5 A5 N.C. 1/2 B5

Up all night, sleep all day... (etc.)

sim. sl. 1/2 sl.



DESIGNED BY EMG

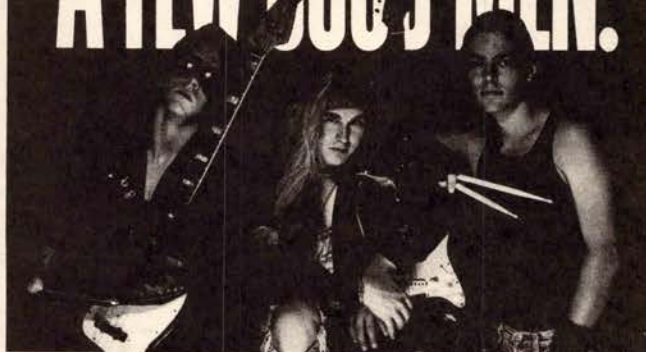
# Select

The high impedance power plant

IN TODAY'S FINEST GUITARS

For complete information contact  
Kuffner International Inc.  
P.O. Box 141236  
S.I., NY 10314-0008  
Phone (718) 981-9392

# WE'RE LOOKING FOR A FEW GOOD MEN.



DEDICATED PLAYERS. MEN AND WOMEN WHO WANT TO LEARN. AT MUSIC TECH OF MINNEAPOLIS OUR STUDENTS WORK HARD. VERY HARD. WE SERVE UP TOUGH, ONE AND TWO YEAR PROGRAMS FOR GUITAR, BASS, DRUMS AND KEYBOARD. PROGRAMS DESIGNED TO PUSH STUDENTS TO THEIR ULTIMATE ABILITY. WE BELIEVE IN ONE-ON-ONE. OUR INSTRUCTORS SPEND EXTENSIVE TIME WITH EVERY STUDENT. MUSIC TECH. CALL US AT (612) 338-0175. IF YOU THINK YOU'RE READY.

**MUSIC TECH**  
OF MINNEAPOLIS

WE'RE ACCREDITED BY THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC.

# Play **RANDY RHOADS!**

Guitar Tablature Songbooks! Transcribed by Wolf Marshall



## OSZDY OSBOURNE SONGBOOK

"Crazy Train," "I Don't Know," "Over the Mountain," "Flying High Again," "S.A.T.O." and 7 more.

Authorized by GUITAR.

☐ CL009973 .....\$19.95

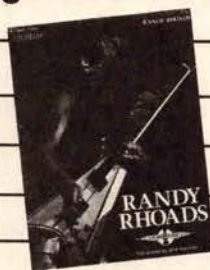


## OSZDY OSBOURNE & RANDY RHOADS: TRIBUTE

"Believer," "Mr. Crowley," "Revelation (Mother Earth)," "Steal Away (The Night)," "Iron Man," "Paranoid," "Children of the Grave" and 7 more.

Authorized by GUITAR.

☐ CL007904 .....\$16.95



## RANDY RHOADS

"Dee," Goodbye to Romance," "No Bone Movies," "Suicide Solution" and 4 more.

Authorized by GUITAR.

☐ CL007902 .....\$16.95



## ORIGINAL RANDY RHOADS

Book & Cassette package

Examines and explains Randy's style, including his use of chords, vibrato, hammer-ons and pull offs. Features solos to 9 Randy Rhoads classics.

☐ AM067695 .....\$18.95

To charge by phone  
(Visa or Mastercard) call  
**1-800-331-5269**  
9 AM-5 PM EST Mon-Fri  
or mail this order to:  
**MAIL BOX MUSIC**  
P.O. Box 341, Rye, NY 10580

Note: NY, NJ, CT & TN residents, please add sales tax. Please also add shipping/handling charges as follows: for orders shipped within U.S. \$2.50; to Canada \$5.00; outside U.S. and Canada \$2.50 plus \$4.00 per item. Please make payment in U.S. Funds. Allow 4-6 weeks for delivery. Prices subject to change without notice.

NAME	_____
ADDRESS	_____
CITY	_____
STATE	ZIP _____
<input type="checkbox"/> Check/Money Order enclosed (payable to Mail Box Music)	
Charge my <input type="checkbox"/> Visa <input type="checkbox"/> MasterCard	
Account No.	Exp. date _____
Cardholder signature	_____

Subtotal \_\_\_\_\_

NY, NJ, CT & TN  
Sales tax \_\_\_\_\_

Shipping  
Charges  
U.S. \$2.50;  
Canada \$5.00 \_\_\_\_\_

TOTAL \_\_\_\_\_

## MONEY BACK GUARANTEE

100% satisfaction or  
your choice of refund,  
credit or exchange.  
Simply return goods  
within 10 days.





## LEARN THE ART OF RECORDING

THE RECORDING WORKSHOP IS THE WORLD'S LEADING SCHOOL FOR "HANDS-ON" TRAINING IN MUSIC RECORDING TECHNOLOGY. IN OUR INTENSIVE, 5-WEEK PROGRAM, YOU'LL LEARN THE CREATIVE OPERATION OF PROFESSIONAL RECORDING EQUIPMENT. WE'LL TEACH YOU THE JOB SKILLS NEEDED TO SUCCESSFULLY START YOUR CAREER AS A RECORDING ENGINEER, PRODUCER OR STUDIO MUSICIAN.

- ▶ 6 STUDIOS FILLED WITH THE LATEST EQUIPMENT: DIGITAL RECORDING TO HARD DISK, DAT MASTERING, AUTOMATED MIXING, MIDI AND MUCH MORE
- ▶ SMALL CLASSES, PERSONAL ATTENTION
- ▶ NO PREVIOUS EXPERIENCE REQUIRED

- ▶ INTENSIVE, 5-WEEK PROGRAM GIVES YOU MORE QUALITY, IN-STUDIO EXPERIENCE THAN MOST LONG-TERM SCHOOLS
- ▶ JOB/INTERNSHIP PLACEMENT ASSISTANCE
- ▶ FINANCIAL AID AVAILABLE
- ▶ LOW-COST, ON CAMPUS HOUSING

FOR FREE BROCHURE, PLEASE CALL OR WRITE TODAY

**THE RECORDING WORKSHOP**  
**1-800-848-9900 1-614-663-2510**

455-E MASSIEVILLE ROAD, CHILLICOTHE, OHIO 45601

OHIO STATE BOARD OF SCHOOL AND COLLEGE REGISTRATION #80-07-0696T

©1989 THE RECORDING WORKSHOP



## SLAUGHTER

STICK IT TO YA

Full Guitar Tablature Songbook

Eye to Eye; Burnin' Bridges; Up All Night;  
 Spend My Life; Thinking of June; She  
 Wants More; Fly to the Angels; Mad  
 About You; That's Not Enough; You Are  
 the One; Gave Me Your Heart;  
 Desperately; Loaded Gun; Wingin' It.

CL7034.....\$17.95

To charge by phone (Visa or Mastercard)

call **1-800-331-5269**

9AM-5PM EST Mon-Fri

or mail this order to:

**MAIL BOX MUSIC**

P.O. Box 341 • Rye, NY 10580

Note: NY, NJ, CT & TN residents, please add sales tax. Please also add shipping/handling charges as follows: for orders shipped within U.S. \$2.50, to Canada \$5.00, outside U.S. and Canada \$2.50 plus \$4.00 per item. Please make payment in U.S. funds. Allow 4-6 weeks for delivery. Prices subject to change without notice.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

☐ Check/Money Order enclosed (payable to Mail Box Music)

Charge my ☐ Visa ☐ MasterCard

Account No. \_\_\_\_\_

Expire Date \_\_\_\_\_

Cardholder Signature \_\_\_\_\_

270

### MONEY BACK GUARANTEE:

100% satisfaction or your choice of refund, credit or exchange. Simply return goods within 10 days.

## CALL BOARD

**P.O. Box 1490 Port Chester, N.Y. 10573**

(The Call Board is free. Please write message on postcard and include your return address.)

GUITAR For The Practicing Musician is proud to announce the formation of our own record label, dedicated to recording and distributing the music of instrumental rock guitarists who know that attitude, fury and flash also encompass feel, finesse and restraint. Our goal is to provide lovers of guitar music with a hairy case of goosebumps. If you think you've got the goods to do just that, send us a cassette of your music along with a bio. You must enclose a SASE if you want your tape considered.

GUITAR FPM Records  
 P.O. Box 1490  
 Port Chester, NY 10573

Cherry Lane Music has openings for qualified guitar transcribers. Earn your living by doing what you love most—making music! Highly qualified applicants will be considered for a staff position. We are highly selective, and will only consider applicants with the following qualifications:

- \* Thorough knowledge of all aspects of modern guitar playing, technique, effects and tricks
- \* Thorough knowledge of music theory
- \* The ability to transcribe heavy metal guitar solos note-for-note, neatly and accurately
- \* Wide knowledge of heavy metal and hard rock styles

If you would like to be a part of one of the finest creative teams in the music industry, and you can meet the above criteria, please send resume and cover letter to:

Cherry Lane Music Company  
 Print Division, Dept. MLJ  
 10 Midland Avenue  
 Port Chester, NY 10573

Songwriter looking for band to record song. Have written over 200 songs, some with music. Songs to fit any style of music. All I want is exposure, not interested in making money (yet). Send S.A.S.E. and type of songs you're looking for and I'll try my best to help you out.

Brad Ellin  
 105 Oklahoma  
 Jacksonville, AR 72076

Certified sound engineer with studio and live sound experience, a guitarist for eight years with own equipment and theory background, looking for work in either field. Will travel.

Dave St. Onge  
 4265 Plank Rd.  
 Lockport, NY 14094  
 (716) 434-5813

I would like to know what the music scene in Phoenix, AZ is like. Would like to know about getting in an original band, as I'm planning to move there this summer. Thanks.

Hal Belgarde  
 718 N. Rodney  
 Helena, MT 59601

Continued on Page 155







N.C.(E7)

Mis - sis - sip - pi in the mid - dle of a dry - spell, — Jim - mie Rod - gers — on the

P.M.-----

2 2 2 2 2 2 2

Vic - tro - la up high.\_ Ma - ma's danc - in'\_\_ with a ba - by\_\_ on her shoul - der,\_

P.M.-.....  
reverse  
*rake sl.*

2 2 2 2 2      2 2 2 2 2 2 2      %

the sun is set - tin' like\_\_ mo - las - sas\_\_ in the sky. —

That boy could sing, — knew — how to

P.M.-----

let ring

Pre-chorus  
Bsus4 B

Rhy. Fig. 1

H sl.

H sl.

[illegible]



Chorus  
Am9

Dsus4

D

Am9

black vel - vet and that lit - tle boy\_\_ smile, \_\_ black vel - vet with that

Rhy. Fig. 2

7  
6  
9  
7  
0

8  
7  
5

7  
7  
7  
5

7  
6  
9  
7  
0

slow, South-ern style. A new re - lig - ion\_ that -ll bring you\_ to your knees, (end Rhy. Fig. 2)

[illegible]

2nd Verse  
N.C.(E5)

Up in Mem - phis, — the

P.M.



mu - sic's\_ like a heat wave, \_ white light - nin', \_ bound to drive you wild. \_

Pre-chorus  
w/Rhy. Fig. 1  
Bsus4

B

Asus4

A

cry - in' in the aisles. — That boy, he moved, — it was - a so, so sweet and true. —

P.M.-----

2 2 2 2 2 2

Gsus4                      G                      Dsus2                      Chorus w/Rhy. Fig. 2 Am9  
 — Al - ways want - ing more, — he'll leave you long - ing for — black vel - vet and that  
 Dsus4                      D                      Am9                      F                      C  
 lit - tle boy — smile, — black vel - vet in that slow, South - ern style.



Am9 Dsus4 D C(7) B7

A new re - lig - ion - that - 'll bring you — to your knees, black vel - vet — if you

④2fr. E Gtr. I P.M. Bridge (Gtr. I tacet) Gtr. A5 III

please. Ev-'ry word — of ev-'ry song —

Gtr. II (elec.) P.M. H P.M. rake P.M. rake P.M. - - - H

9 7 9 9 9 7 9 8 9 9 (7) 7 9 7 9 7 5 7 5 6 7

sl. H \*Kybd. arr for gtr.

B7 Em7 w/Rhy. Fill 1

— that he sang — was for you, — hoo. Oo, hoo, — hoo. —

sl. sl. H sl. Full

let ring- - - -

sl. 10 10 sl. H sl. 10 10 12 10 sl. Full

8 12 12 10 8 9 8 10 12 10 12 10 8 10 8 9

Rhy. Fill 1 (Kybd.)

12 10 10 8 8 7 7  
9 9 9 9 7 9 7



Am Fadd9 Csus2 ④ 9fr. B

In a flash, he was gone, it hap - pened so soon. What could you do?

dim. sl.

8-10 (10)

sl.

[illegible]

Fill 1

Gtr. I



Em7sus4 w/Rhy. Fill 2

Chorus  
Gtr. I-  
Rhy. Am (type 2)  
Fig. 3

Black vel - vet and that

Gtr. II

lit - tle boy\_ smile, black vel - vet in that slow, South - ern style.

A new re - lig - ion\_ that - 'll bring you\_ to your knees, black vel - vet

Am (type 2) Dsus4 D C7 B7sus4

(end Rhy. Fig. 3)

7 (7)

Rhy. Fill 2  
N.C.(E5)  
P.M.-----+ cresc.

12 12 12 12 12



w/Rhy. Fill 3 w/Rhy. Fig. 3 Dsus4 D

Am(type 2)

if you please! \_\_\_\_\_ Black vel - vet and that lit - tle boy's\_ smile, \_\_\_\_\_

Full Full Full Full Full

Full

Full Full Full Full Full

15 12 15 12 15 12 15 12 15 15

Am F C Am(type 2)

black vel - vet in that slow, South-ern style. A new re - lig - ion\_ that -'ll

Full Full P

rake

Full Full P

15 15 (16) 13 14

Dsus4 D

bring you\_ to your knees, black vel - vet...\_ if \_

Gtr. I (Gtr. II tacet)

sl. \_\_\_\_\_

sl. \_\_\_\_\_

9 8

8 7

3


sl.

Rhy. Fill 3

P.M. ....

2 2 2 2 2



Esus4 (end Rhy. Fig. 4) w/Rhy. Fig. 4 (3 times)  
 Em7sus4

Em7sus4

you please.\_

P.M.-----4 sl.  
sl.

P.M.-----

2 2 2 2 2 2 2 2 0 2 0 2 0 2 2 2 2 2 2

Esus4

Em7sus4

Esus4

If you please. \_\_\_\_\_

sl. H

P.M.-----4

sl. H

3 5 3  
2 4 2

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The middle staff is a treble clef with a key signature of one sharp (F#). It contains a melody line and a dotted line indicating a rest. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with the number "2" written below it, indicating a second finger position. The lyrics "If you" are written above the middle staff. The tempo/mood is indicated as "P.M." (Piano Moderato). The time signature is 4/4.



please. \_\_\_\_\_

Hum\_ hum\_ hum hum, hum\_

P.M.-----1

1/2

1/2

P.M.-----1

7 7 7 7 7 7 7 7 7 7 5 7 0 7 7 7 7 7 7

*Begin fade*

hum hum hum hum\_ hum,

H P H

2

P.M.-----1

H P H

7 9 7 9 (9)

7 7 7 7 7 7 7 7 7 7 5

H

1/4

1/4

P.M.-----1

sl.

1/2

1/2

P.M.-----1

7 7 7 7 7 7 7 7 7 7 9 9 8 9 7 9 7 7 7 7 7 7

sl.

*Fade out*

Full 1/2

sl.

reverse rake sl.

5 3 4 2 0

P.M.-----1

Full 1/2

8

7 7 7 7 7 7 7 7 2 2 2 2 2 2 2 2 2 2 2 2





Played by Country Roy  
Acoustic Master, The Blues  
Acoustic Master, The Blues  
Acoustic Master, The Blues

# Rip It Up.

Pick Up On The Original Sound Of Rock & Roll.  
Fire It Up With The World's No. 1 Acoustic Pickup  
and Let History Take Its Course.

DEAN MARKLEY ELECTRONICS, INC., 3350 SCOTT BLVD. #45, SANTA CLARA, CA 95054 800-538-8330  
(408) 988-2456 (408) 988-0441 FAX, 9103382046 MARKLEY SNTA TELEX COPYRIGHT FEBRUARY © 1990 DEAN MARKLEY INC.






"Dr. Rhythm, I presume."



*It's about 6" x 7." It's under \$300. Wham bam.*

As rhythm machines go, this little sucker will jiggle your eyeballs. It's got 48 of the hippest sounds you've ever pounded your eardrums with. Everything from rap to salsa. There's 64 preset rhythm patterns, another 64 programmable patterns and a tape interface so you can store everything you create on cassette. But get this. It costs, drum  **BOSS**® roll please, under \$300. The Doctor will see you now.

RolandCorp US, 7200 Dominion Circle, Los Angeles, CA 90040 • 213 685-5141



# Chuck Berry & THE POP INFLUENCE

The mid-1950s produced a hotbed of musical idioms—a sonic collision waiting to happen. Rock 'n' roll is generally thought to have been born when "race records" (blues, gospel, calypso and r&b) could no longer be denied their rightful place in the culture of mainstream America, and began to appear on the charts and in the repertoires of white artists. At first, the earliest forms of this phenomenon were found in the "safer" covers of r&b and blues tunes which resided simultaneously alongside their black counterparts. The Moonglows'

"Sincerely" was covered by the plain vanilla rendition of the McGuire Sisters, as was Big Joe Turner's "Shake, Rattle and Roll," by Bill Haley and the Comets in 1954. The Crewcuts similarly covered both the Penguins' "Earth Angel" and the Chords' "Sh-Boom" in this period. This would all change dramatically when a young, black auto-factory worker-turned-hairdresser-turned-guitarist/singer charted in 1955 with "Maybelline."

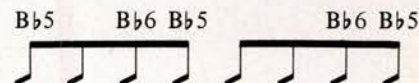
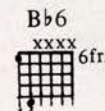
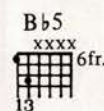
By Wolf Marshall



Chuck Berry spoke a new language that was an old language, to a new generation. Assembling his lexicon from a variety of sources—r&b and c&w, swing jazz and traditional blues, he tapped into the very root of the music itself—the black experience—and came up with a universal sound that transcended all boundaries, particularly those imposed by racial issues. His contribution is imbedded in the core of rock music forever more. Every year, we hear a new declension, see a new variation of the time-honored Chuck Berry Riff. By now, it seems as inescapable as the latest model car having four wheels and an engine. By 1958, Chuck Berry had a

string of rock 'n' roll hits: "Maybelline," "Roll Over Beethoven," "School Day," "Rock & Roll Music" and "Sweet Little Sixteen." And then came "Johnny B. Goode." Considered to be his finest hour, "Johnny B. Goode" is a bona-fide rock classic. So classic in fact that NASA sent it into deep space (along with other representations of life on our planet) aboard the Voyager, as a message of good will to any possible alien civilizations. The Charlie Christian meets T-Bone Walker licks of the intro solo and internal guitar solo are precious seminal moments in rock history, as are the call and response double stops (Riffs C and E) in the choruses—just check out An-

gus Young's solo in "Highway to Hell" or Joe Satriani's solo in "Satch Boogie." But more important and central to the evolution of rock guitar in or out of the pop context is Chuck's invention of the power chord in "Johnny B. Goode"—his memorable comping riffs—the definitive Chuck Berry Riff. This simple pattern places the root-fifth, chord voicing (Bb5) and the root-sixth chord voicing (Bb6) in its characteristic sequence:



Said to be derived from basic boogie-woogie piano accompaniment, it is really much more than just a good riff. It is the seed of rock rhythm guitar planted, nurtured and harvested by the Father of Rock Guitar; a seed which grew into a many limbed tree, with its divergent branches all invariably leading back to Berry. In the great continuum of modern guitar, it is the unifying thread linking Berry with the Beatles and the Stones, Clapton, Beck, Page and Hendrix; Aerosmith and ZZ Top, Van Halen and Rhoads, and even with music as incongruous as the Police, Metallica, Living Colour, Toto, the Grateful Dead, and Guns N' Roses. Take away the power chord in accompaniment and you erase ninety percent of what we know and love as rock music.

Significant also was Chuck Berry's trademark use of the 12-bar blues progression as a pop song form, and his consistent reliance on the shuffle rhythm groove (triplet feel) throughout his output.

Rock 'n' roll singers Elvis Presley and Ricky Nelson represented another part of the equation. Neither were the complete package that Chuck Berry was (guitarist/singer/composer/lyricist); in their hands, the guitar was largely a prop employed for its visual effect. Yet it was within the auspices of their backup bands that rock guitar first made its bid for attention as a separate instrumental force in the pop genre. Where the guitar playing of Chuck Berry was an essential and personal aspect of Chuck's presentation, in Elvis' and Ricky's music, the guitar sounds were provided by Scotty Moore and James Burton, respectively. Both Moore and Burton were unique and facile musicians, well-versed in the early rock, country and rockabilly vernaculars of the late 1950s. Some idea of their artistry can be gleaned from even a cursory listen to Elvis' early landmark hits: "Heartbreak Hotel," "Don't Be Cru-

## Missing Something?

Get it back with Carvin's PB515 bass system. All upper bass harmonics can now be accentuated, making your bass more vibrant and alive. Hear a new dimension to your playing or your money back!

### Features:

- Studio quality processors—noise gate, compressor, parametric EQ, and graphic EQ
- Extended "Bright" switch for all upper harmonics
- "Deep" 35 Hz switch expands only the very lows
- Bi-amped at the push of a button
- Dual FET 250w amps—bridgeable for 500w at 8Ω
- Extended range 4 x 10 with tweeter & crossover
- High capacity 400 watt cast frame 15" bass reflex

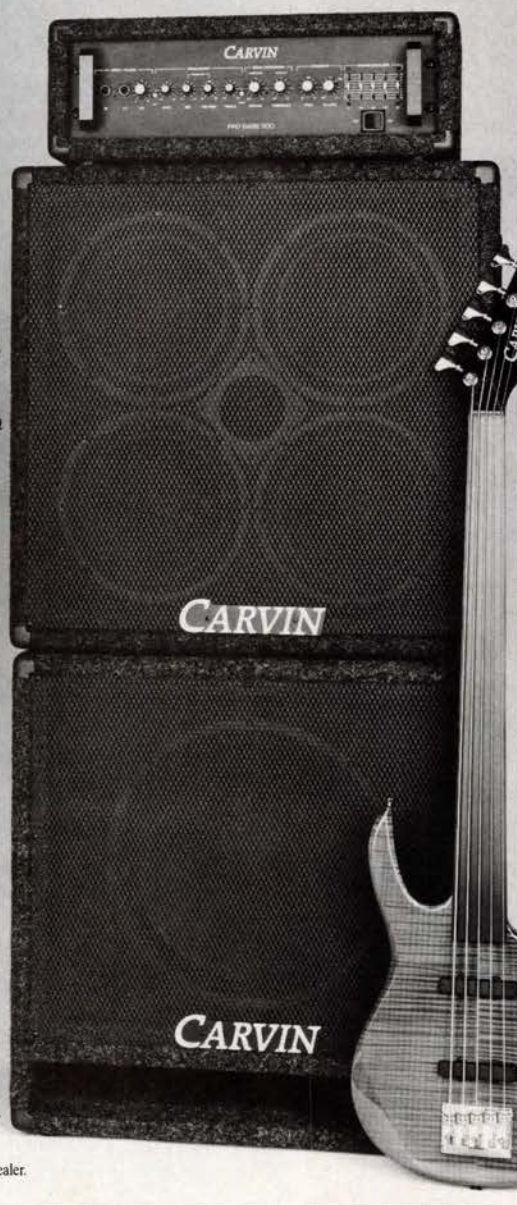
### Direct Prices:

PB500	250/250w Bi-Amp head	\$599
V410T	400w 4-10's with tweeter	\$439
V115	400w 1-15 woofer	\$279
PB515	complete system w/ cables	\$1199
LB85	five string fretless bass	\$849

Derrek Allen (Janet Jackson)  
Clay Anthony (Junkyard)  
Frank Blair (Robert Palmer)  
Bunny Brunel  
Don Cromwell (Eddie Money)  
Allen Dias (Public Image Ltd.)  
Jerry Dixon (Warrant)  
Reggie Hamilton  
James Lomenzo (White Lion)  
Carmine Rojas  
Scott Thunes (Frank Zappa)

# CARVIN

Write for FREE catalog—CARVIN, GM21, 1155 Industrial Ave.  
Escondido, CA 92025 or call toll-free 800-854-2235.  
Hollywood Showroom: 7414 Sunset Blvd. (213) 851-4200  
Available Direct from CARVIN only—Foreign sales: See your dealer.





# Ricky Phillips and DigiTech create the ultimate bass rack

**Ricky Phillips**  
Bass Player for Bad English  
Exclusive DigiTech user

Ricky Phillips and DigiTech have put together the ultimate bass player's rack using seven DigiTech units and two DOD units. Says Ricky, "The units are very easy to program, the sounds are fat and well thought out, and because each unit is MIDI controllable, it's easy to switch between sounds. In fact, the gear is so easy to use, the day I got my gear I loaded it in my rack, programmed it, and used it that same night in concert!"

Here's what Ricky's using:



Location courtesy of Sugar Hill Sound, Houston, Texas—Photo by Terry Asker



## Two BHM-4 Bass Harmony Machines

The ultimate bass player tool. You can generate 1 and 2 note harmonies from a single note. And there are 64 different harmony presets to choose from, all driven by a 24-bit VLSI processor that you can't outrun.



## One GSP-5 Guitar Effects Processor and Preamp

16 super effects with up to 5 available at a time. Includes DigiTech's exclusive Digital Tube Distortion™.



## Two DSP-256 Multi-effects Processors

Studio-quality sound in a road-tough, rack-mount format. With up to 4 simultaneous effects from 24 available.



## Two MEQ 14 Programmable Equalizers

A stereo, 14-bands per channel (2/3 octave), MIDI controllable, graphic equalizer. Fully programmable with 99 memory slots.



## Two R825 Compressor/Limiters

This unit, by DOD, provides superb compressing and limiting capability.

Check these units out at your local DigiTech dealer today.

DigiTech  
5639 South Riley Lane  
Salt Lake City, Utah 84107

**DigiTech®**  
The Sound of the 90's

**H** A Harman International Company



el," "Hound Dog" and "Jailhouse Rock" (the latter yet another example of the inception of power chording) or Ricky's "Hello, Mary Lou," "Travelin' Man" and "Fools Rush In." Burton's biting Tele twang contrasted sharply with Moore's rounder arch-top tone (Gibson Super 400), but they were undeniably birds of a feather.

Rock guitar was becoming a steady fixture on the charts by the late 1950s and early 1960s. It appeared in a myriad of forms from diverse instrumental offerings to tight r&b pieces and surf music. Highlights included Duane Eddy's "Rebel Rouser," "40 Miles of Bad Road" and "Because They're Young," Link Wray's "Rumble," Lonnie Mack's "Memphis" (an instrumental rendering of Chuck Berry's tune), Booker T. & the MG's "Green Onions" (featuring an up-and-coming Steve Cropper), the Surfaris' "Wipe Out," the Chantays' "Pipeline" and, of course, the Ventures' "Walk, Don't Run" and "Walk, Don't Run '64."

And then, Chuck Berry, Elvis, blues, r&b and the various streams of American rock 'n' roll all came together in the sounds quietly brewing in England. Quietly? It all exploded in 1964. The era of rock was ushered in and resulted in the codifying of guitar approaches, the establishment of the band ethic and the

advent of integrated radio—where it was possible to hear fuzzed, wah'd British psychedelic blues following soul sounds from Motown or Stax and merging with a homespun country song by the Buffalo Springfield, all within minutes of each other.

It began with the Beatles. Between January 1964 and January 1966, the Beatles had no less than 26 records on the top 40 charts, 17 of them spent time in the Top 10 and 11 took the #1 position, making them the best selling recording act to date. Numbers such as these were bound to make pop record producers, artists and songwriters incorporate key elements of this successful formula into their own material and, indeed, the marketability of electric guitars in general, as well as rock guitar specifically, got a real shot in the arm. While much of the Beatles' music was heavily vocal/song-oriented, they regularly managed to sneak in some interesting and innovative guitar work. Noteworthy were the inclusion of Chuck Berry meets rockabilly guitar breaks in "Can't Buy Me Love" and "I Saw Her Standing There;" feedback, fuzz, and that curious 'MRB' tone of the Vox Super Beatle amp mated to John Lennon's Rickenbacker 3/4 sized guitar in "I Feel Fine;" the trademark use of electric 12-string in "A Hard

Day's Night" and "Ticket to Ride;" Harrison's nylon string guitar sounds in "And I Love Her;" the sparkling clean tones of "Nowhere Man" and the heavy blues-based riff and modern harmonic moves in "Day Tripper." Beyond what was on their singles, they experimented with backwards guitar, sitar, early phasing and flanging, classical orchestration and a slew of unprecedented studio recording techniques. Besides their incredible chart activity, the Beatles, in a broader sense, represented a more important ideal. They were a *guitar band*. Since then, no other instrument has so succinctly defined the sound of rock music as the electric guitar.

Among the legions of bands from England flooding the charts during the Golden Age of the British Invasion (1964-66), two others stand out as significant in any discussion of rock guitar in the pop genre—the Rolling Stones and the Kinks. Keith Richards' blatant fuzz-tone riff animated their first monster hit, "Satisfaction." Its sax/trumpet-like timbre and repetitive ostinato nature is a direct acknowledgment of the horn section influences of classic r&b and soul records—like the backing bands heard on the Stax, Atlantic Soul, Motown, and Chess/Checker labels. The Kinks reinvented the power chord in their early hits "You Really Got Me," "All Day and All of the Night" and "Tired of Waiting for You." Not that they played it any differently than Chuck Berry, Scotty Moore or John Lennon had; they simply played it heavier. In the Kinks' songs, the power chord in riffs and rhythm figures became a crucial thematic and motivic factor, presaging the arrival of heavy metal as an art form by at least five years.

By the end of the decade, heavy rock guitar sounds abounded on the airwaves and on pop charts. Among the highlights were Cream's "Sunshine of Your Love" (featuring one of the most immortal blues/rock riffs and an unforgettable crossover solo by Eric Clapton) and "White Room" (flaunting feedback and a furious wah-wah solo), Led Zepelin's "Whole Lotta Love" (an absolutely indestructible riff, sounding as heavy today, 21 years later, as it did then) and Jimi Hendrix's "All Along the Watchtower," one of the truly special moments in top 40 history, where Jimi creates a compelling web of guitar tones and approaches over the simple changes of the Bob Dylan standard: twelve-string acoustic, psychedelic blues/rock lead work often embellished with echo, Univibes, and wah-wah blended with his patented funky r&b fills, slide guitar, adding up to a timeless masterpiece in any setting.

## Mandolin Brothers, Ltd.

would like to thank

Music & Sound Retailer  
magazine and "MI SPY"

For their glowing review of our company:

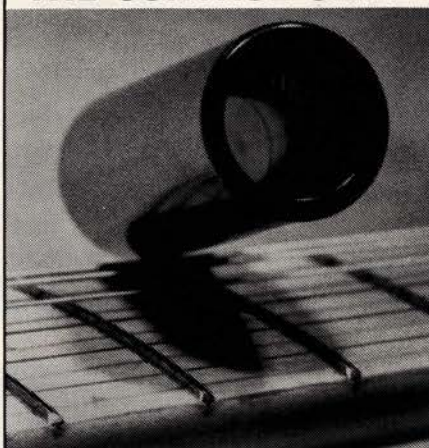
*"The acoustic store that has everything! ...An amazingly wide selection of well-looked-after instruments, clearly marked prices, and the freedom to try guitars for comparison. It's a nicely laid out place with a very relaxed atmosphere."*

New, used, vintage and collectible flattop, jazz, electric guitars, banjos, mandolins and electric basses. We ship worldwide.

**Free Catalog**  
**(718) 981-3226**

629 Forest Avenue, Staten Island, NY 10310

## THE CONTROL SLIDE



This lightweight aircraft aluminum slide with tapered fit comes in four custom sizes (XL, L, M, S) and a black hardcoat finish. Light as glass, strong as steel.

**ONLY \$16.95/CHECK/M.O./VISA/MC**

**1-800-535-1712**

Humi Musical  
Innovations  
P.O. Box 95  
Gilberts, IL 60136

Add \$2.00 S&H  
IL Res. Add  
6 1/2% Sales Tax

XL L M S







# 21 guitar effects. Ten at a time.

The versatile GSP-21 from DigiTech is the last word in guitar signal processors.

It's the only one that gives you a choice of 21 different effects.

And you can play up to *ten* of those effects at the same time using the full function foot controller included with the unit.

**Real-time control at your feet.**

The GSP-21 is the only processor that comes with a full function, random access foot controller. Which lets you switch effects without leaving your position or taking your hands off the instrument.

Menu of Effects		
Pitch detune	Slap back	Comb filter
Compression	Digital mixer	Noise gate
Metal distortion	Chorus	Limiter
Tube distortion	Lg/sm room reverb	Speaker simulator
Over-drive distortion	Gated reverb	Graphic EQ
Stereo delay	Reverse reverb	Parametric EQ
Ping-pong delay	Ultimate reverb	Stereo imaging
Multi-tap delay	Flanging	and more
The Foot Controller		
Random program access	Large VFD display	Effects bypass
Instant patch access	2-mode operation	LED indicators
Specifications		
128 memory slots	Stereo outputs	Dynamic MIDI operation
20-bit VLSI processor	Fully programmable	90 db S/N ratio
20 Hz-18 kHz bandwidth	MIDI mapping	

The controller is designed with individual LED indicators and a large, readable VFD display. It allows total access to all programs, patches and parameters.

**Get some hands-off experience.**

Stop by any DigiTech dealer and try your best chops on the world's most

advanced guitar signal processor. The GSP-21. The instant you plug in, you'll be floored.

DigiTech is a registered trademark of the DOD Electronics Corp. Manufactured in the U.S.A. 5639 South Riley Lane, Salt Lake City, Utah 84107 (801) 268-8400 © 1990 DOD Electronics Corp.

**DigiTech**  
Start at the top

# No hands.

Foot controller included.





## MUSIC APPRECIATION

The 1970s, in the pop sense, was the era of the singer-songwriter and, as a result, the "session star." Nobody personified this ethic more specifically or carried it to its extremes like Steely Dan. An anomaly in rock, they were a rock band without a rhythm section and without a regular lead guitarist. Their early pop hits even featured a "temporary" lead singer. But they also featured some outstanding guitar-work, notably in the brilliant "hired hand" soloing (courtesy of Elliott Randall) throughout "Reeling in the Years," the jazzy sitar-guitar lead lines of Denny Dias in "Do It Again" and the melodic rock-meets-Bossa nova attitude of "Rikki Don't Lose That Number."

Session guitarists rose to the occasion in this environment—initially Jeff Baxter, Elliott Randall and Denny Dias, and later Larry Carlton, and Jay Graydon, who was responsible for the quirky solo on their 1978 hit "Peg."

With the development of AOR and narrow format radio in the early 70s, the pigeon-holing of musical styles and categories was established (pop rock, soft rock, hard rock, heavy metal, easy listening, etc.). Acts like Led Zeppelin and Black Sabbath were relegated to the album rock formats, while pop rockers like Elton John dominated the top 40 charts. Occasionally, a crossover occurred (ZZ Top's "Tush," Kiss' "Beth," Bad Compa-

ny's "Can't Get Enough"), but by and large, the record industry, marketing specialists, demographics experts, and radio programmers enjoyed holding the reins again—more in control at this point than at any time post-Chuck Berry. The stage was set; it was showtime—disco was born.

Even within the repressive, "anti-rock" atmosphere of commercial disco, a few optimistic signs were evident. The session star, as previously mentioned in connection with Steely Dan, flourished, and new names like Steve Lukather, Carlos Rios and Buzzy Feiten were added to the list. In a superb crossover moment, guitar wizard Jeff Baxter made a gutsy appearance on Donna Summer's "Hot Stuff," adding a burning metal-edged solo—four solos, to be exact—eight rhythm parts, and two guitar synthesizer parts in four hours to the proceedings. This gives you some idea of what makes a "session star" a star.

By the 1980s, two of the most prominent black artists began to chip away at the segregation of the charts and radio. Prince and the New Power Generation, an integrated band—black/white, male/female—fused r&b and rock more effectively than anyone since the Stones or Sly and the Family Stone. His manic guitar on "Let's Go Crazy" is a potpourri of telling influences: funk, metal, r&b, blues and psychedelic styles. As formulated disco disappeared, its characteristic elements were absorbed into the mainstream pop sounds of synthesizer grooves and the neo-funk which disregarded racial lines—equally at home in the repertoires of Earth, Wind and Fire, Flock of Seagulls, Toto, and Michael Jackson. Jackson, whose enormous commercial success crossed all boundaries, whether on the charts, radio, or in the concert halls, brought a globalism to pop. By 1983, it seemed he had it all. What was left?

"Beat It," his number 1 song from 1983 is a piece of musical history which answers the question neatly, in the form of a terse, beautifully executed guitar solo by Edward Van Halen. The elements of dance music (previously loathed as disco) and black funk, melded with rock (in its most striking form of metal) as Van Halen soared over the synthesizer laden, r&b groove, in the course of a brief (16 bar) mini-opus. The term *crossover* was redefined before "Beat It" finished playing, and the integration of genres was one step closer with this reconciliation of rock and soul media, influencing much of what followed. It was OK to hear the most radical guitar playing imaginable, pouring out of the radio again, in dance and Top 40 clubs, and even during a dinner set at the Ramada Inn.

# ..The very best you'll Hear!



List  
795  
**DIRECT  
399**  
SX100—100 watts

*"I was immediately impressed with the clean sound of this amp, ranking it with the very best I've heard... The distortion—it's very, very good—and this is coming from a dedicated tube amp man... this is a remarkable amp. I can't think of a single thing that could be done to improve its performance... a best buy in combo amps."*  
—David Hicks, Guitar Player Magazine.

The Carvin SX-Amps are advanced dual channel amps, featuring the SX Tube Simulator™ and MOSFET power for smooth sustain and lead crunch along with rhythm sounds that are rich and clean. Active 4 band EQ on each channel with a host of other features, support rehearsing, performing and recording!

Carvin is known throughout the music industry for its added value, quality, and FACTORY DIRECT sales. Call 800-854-2235 for information or to order yours today.

Outside the USA: See your dealer



- SX Tube Simulator™ • Reverb • Dual Channels
- remote switching • 4 Band Active EQ (ea ch)
- British series 12" 100w spk • MOSFET power amp • Single or Dual 12" spk models available
- **Money back guarantee**

**CARVIN** THE DIRECT ADVANTAGE™  
toll free: (800) 854-2235

Please send me Carvin's FREE full color catalog:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Send to: GM-27 1155 Industrial Ave., Escondido, CA 92025  
Carvin Hollywood Store: 7414 Sunset Blvd. (213)851-4200



FREE Tape Offer

A Private Lesson with the Expert

## Correcting the 6 Common Myths about Perfect Pitch



# Myth #2:

**"You don't need Perfect Pitch; all you need is good Relative Pitch."**

David L. Burge explains:

**W**hat you need is a *great ear*. To get it, we must consider *both* Perfect Pitch and Relative Pitch. Each is a *specific skill* which draws out and actualizes your own natural talents.

"Let's compare the two:

"Relative Pitch deals with *pitch relationships*. When tones are played together, they can create distinct patterns of sound: a *major* chord, a *minor* chord, an *augmented* chord, or more complex sounds like a *dominant thirteenth sharp five* chord.

"Relative Pitch is the ability to *recognize* these sound patterns by ear.

"Perfect Pitch, on the other hand, tells you the EXACT PITCHES you are hearing.

"Suppose I play this chord:



"By ear, Relative Pitch can tell you it is a *dominant seventh chord*.

"With Perfect Pitch, you'd hear that it's a *D dominant seventh* chord.

"Let's run that by again:

"The *overall sound* of the chord has a dominant seventh quality. Your Relative Pitch can tell you this.

"But *which* dominant seventh chord is it? *G* seven, *F#* seven, *E* seven? This is where your Perfect Pitch comes in.

"Perfect Pitch tells you the *exact* pitches you are hearing—D, F#, A, C.

"Of these four tones, your Perfect Pitch automatically locates 'D' as the

ROOT of the chord, which tells you it's *D* dominant seventh [D7].

"You now have a complete picture of the music you're listening to—all by ear alone.

"See how Perfect Pitch and Relative Pitch work together?

"Without Perfect Pitch, you'd only know the *kind* of chord, not the actual tones.

"Without Perfect Pitch or Relative Pitch—well, you'd be listening in the dark. And you'd be missing a ton of tonal information about the music you're hearing. Time for a complete ear tune-up!

"Tuning your ear is simple. It only takes about 15-20 minutes each day. And you can start easily from wherever you are right now. All you have to do is *listen*—no music reading is required.

"You know that music is a *hearing* art. So the more you can hear, the more *all* your skills will multiply. A tuned ear gives you an edge which cannot be matched by any other talent.

"Remember: Perfect Pitch and Relative Pitch are the *two fundamentals* of musical perception. Both are absolutely essential if you want the *complete* musical picture—with maximum success and enjoyment from your music."

*To be continued . . .*

### FREE TAPE:

Get your **FREE 90-minute cassette on Relative Pitch** when you order David L. Burge's **Perfect Pitch® SuperCourse** (details at right)!

School purchase orders welcome.



The **PERFECT PITCH® SUPERCOURSE™** is for all musicians/all instruments, beginning and advanced. *No music reading skills required.* New: Course now includes 5 audio cassettes + easy handbook. *Free 90-minute bonus cassette on Relative Pitch with this special offer (not pictured).*

### For fastest service:

Call our 24-hour Order Line NOW and charge your Visa/MasterCard:

**(515) 472-3100**

FAX: (515) 472-2700

### Check one or more:

☐ Rush me more info on Perfect Pitch and Relative Pitch, with complete details on David L. Burge's #1 bestselling ear-training program, the **Perfect Pitch® SuperCourse**. I am under no obligation. (Free)

☐ I want proof! Send the results of Burge's Perfect Pitch method as researched at Ohio State University. (Free)

## Hear for yourself:

**Burge's Perfect Pitch® SuperCourse™ is 100% guaranteed to work for you—or your Course price refunded!**

☐ I want to start—NOW! Send me David L. Burge's complete **Perfect Pitch® SuperCourse™** with a full 40-day money back guarantee.

I'll start with the handbook and first two cassettes. If I don't notice a *dramatic improvement* in my sense of pitch, I will return the Course anytime within 40 days for a full prompt refund, *no questions asked*.

If I choose to keep the Course and continue my ear-training, I may listen to my remaining three tapes for additional instructions.

As part of this special offer, also send me Burge's 90-minute companion cassette on Relative Pitch as a **FREE BONUS**. This tape is *mine to keep*, even if I decide to return my **Perfect Pitch® SuperCourse** for a full refund.

Enclosed is \$85 plus \$4 shipping.\*

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

ZIP \_\_\_\_\_

\*Please allow 3-5 weeks for delivery. For 1 week delivery from our studio add \$2 (total \$6 shipping) and write "RUSH!" on your envelope. Foreign orders (except Canada) send \$3 shipping for complete FREE information, or \$15 shipping for complete Course. U.S. funds only. Iowa residents add 4% tax.

Make check or money order payable to: **American Educational Music**. Canadians may remit bank or postal money order in U.S. funds.

☐ Please charge my

VISA

MasterCard

CARD # \_\_\_\_\_

EXP. DATE \_\_\_\_\_

SIGNATURE \_\_\_\_\_

Mail to:  
**American Educational Music Publications, Inc.**

Music Resources Building, Dept. H77  
1106 Burlington, Fairfield, Iowa 52556

## Let's correct the myth:

Perfect Pitch and Relative Pitch are the two fundamentals of musical perception. To tap your full creative potential, you need *both*!

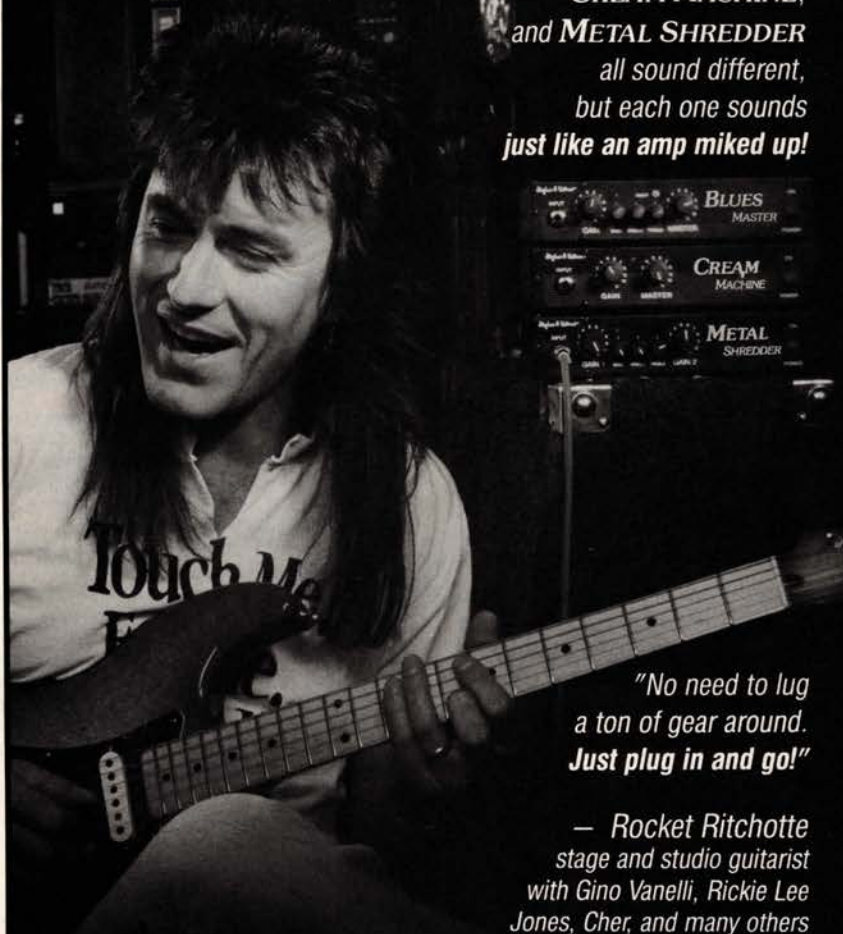


# LAY DOWN TRACKS IN RECORD TIME

*"How do these Hughes & Kettner tube preamps sound in the studio?*

*They sound great!*

*The **BLUES MASTER**,  
**CREAM MACHINE**,  
and **METAL SHREDDER**  
all sound different,  
but each one sounds  
just like an amp miked up!*



*"No need to lug  
a ton of gear around.  
Just plug in and go!"*

*— Rocket Ritchotte  
stage and studio guitarist  
with Gino Vanelli, Rickie Lee  
Jones, Cher, and many others*

**When inspiration strikes,  
just plug in and go!**

**Hughes & Kettner®**



*the shortest distance between inspiration and creation*

**Hughes & Kettner, Inc., 35 Summit Avenue, Chadds Ford, PA 19317**  
For more information, call (215) 558 0345, or FAX (215) 558 0342

Along similar lines is the Michael Sembello hit, "Maniac" from the movie *Flashdance*. Check out the Van Halenesque tap-ons, high-energy blues lines, and the metal edge of his solo for another example of the "rock plus dance equals pop" equation. Or Stevie Ray Vaughan's guitar work on David Bowie's "Let's Dance."

A trend was forming. The reintegration of Top 40 (with MTV as a significant factor by this time) resulted in the cross-over of rap music and hip-hop, culturally a black experience, to mainstream American tastes. A milestone which further reinforced the trend was the joint effort of Run-DMC and Joe Perry and Steve Tyler of Aerosmith, in the mid-80's rendition of "Walk This Way." Even a superficial listen reveals the strong fundamental relationship of the idioms of rock and r&b, especially rhythmically and melodically. It's a trend that shows no signs of abating, with immortal rock and blues elements continuing to grace many tracks doing well on the record charts this year, among them the recent smash offerings by Alannah Myles and Phil Collins.

Alannah Myles' hit, "Black Velvet," is an elegant blend of authentic blues components married to pop concessions. Check out the pronounced shuffle groove, which is its ubiquitous rhythmic heartbeat (a definite blues/rock gesture) or the sparse touches of the vintage Hammond organ sound. Kurt Shefter's guitarwork is down-home, with electric guitar supplying emotional, understated melodic twists (the essence of blues phrasing) and a rustic dobroesque acoustic guitar emphasizing the underlying triplet feel. Phil Collins' "I Wish It Would Rain Down" features gently weeping touches as only Eric Clapton can deliver. E.C.'s unmistakable physical tone, bending and vibrato recall the halcyon days of late '60s blues rock—the era when Clapton, Hendrix, Beck and Page brought the blues back home from across the sea, reinterpreted by a different generation from a different culture.

As we speed toward the second millennium, the Voyager has finally left our solar system. Recently NASA reported receiving radio signals from space. The message was short and to the point: "Send more Chuck Berry!"



*Malibu-based contributing editor Wolf Marshall is the pre-eminent rock guitar player/transcriber/educator. He now transcribes exclusively through Cherry Lane Music.*



# Play it right...

## ALL NEW Tablature Songbooks, CDs and Cassettes!

### METALLICA: RIDE THE LIGHTNING

"Fight Fire with Fire," "Fade to Black," "Trapped Under Ice," "Creeping Death," "Escape" and 3 more.

Authorized by GUITAR.

CL7019 (Guitar Songbook) ..... \$16.95  
60396C (Cassette) ..... \$8.98  
60396D (CD) ..... \$13.98

### BADLANDS

Includes "High Wire," "Dancing On the Edge," "Hard Driver," "Devil's Stomp," "Jade's Song" and everything else from Jake E. Lee & Co.'s debut album!

HL660051 (Guitar Songbook) ..... \$16.95  
81966C (Cassette) ..... \$9.98  
81966D (CD) ..... \$13.98

### WHITESNAKE:

#### Selections from SLIP OF THE TONGUE

"Cheap An Nasty," "Fool For Your Loving," "The Deeper the Love," "Judgment Day," "Sailing Ships" and 2 more.

GF0410 (Guitar Songbook) ..... \$18.95  
24249C (Cassette) ..... \$9.98  
24249D (CD) ..... \$15.98

### PINK FLOYD: THE WALL

This rock monster features "Another Brick In the Wall," "Hey You," "Comfortably Numb," "Mother," "Young Lust" and every other axe-slinger's dream.

AM76696 (Guitar Songbook) ..... \$23.95  
36183C (2 Cassettes) ..... \$15.98  
36183D (2 CDs) ..... \$31.98

### MOTLEY CRUE: DR. FEELGOOD

"Slice Of Your Pie," "Rattlesnake Shake," "Kickstart My Heart," "Sticky Sweet," "She Goes Down" and 6 more.

GF0405 (Guitar Songbook) ..... \$18.95  
60829C (Cassette) ..... \$9.98  
60829D (CD) ..... \$15.98

### MR. BIG

Belt out heavy-hitters like "Addicted to that Rush," "Wind Me Up," "Had Enough" and 8 more with this classic! Authorized by GUITAR.

CL006990 (Guitar Songbook) ..... \$17.95  
CL7027 (Bass Guitar Songbook) ..... \$16.95  
81990C (Cassette) ..... \$9.98  
81990D (CD) ..... \$13.98

### THE BEST OF AC/DC

"Back In Black," "Dirty Deeds Done Dirt Cheap," "Heatseeker," "Who Made Who," "For Those About To Rock," "High Voltage" and 14 more.

AM76688 (Guitar Songbook) ..... \$16.95

### BLACK SABBATH:

#### WE SOLD OUR SOUL FOR ROCK 'N' ROLL

Complete tab Sabs! You get "Iron Man," "Sabbath, Bloody Sabbath," "Paranoid," "Am I Going Insane," "Sweet Leaf," "War Pigs," "Snowblind" and 9 more! Alright!

HL692200 (Guitar Songbook) ..... \$16.95  
2923C (Cassette) ..... \$12.98  
2923D (CD) ..... \$15.98

### JOE SATRIANI:

#### FLYING IN A BLUE DREAM

Boost your chops to "Big Bad Moon," "Back to Shalla-Bal," "Into the Light" and the rest from this guitar ace's new album!

Authorized by GUITAR.

CL007029 (Guitar Songbook) ..... \$18.95  
1015C (Cassette) ..... \$9.98  
1015D (CD) ..... \$13.98

### WHITE LION: BIG GAME

"Goin' Home Tonight," "Dirty Woman," "Radar Love," "Little Fighter" and 7 more axe thrashers!

WG000400 (Guitar Songbook) ..... \$17.95  
81969C (Cassette) ..... \$9.98  
81969D (CD) ..... \$15.98

### MONEY BACK GUARANTEE:

100% satisfaction or your choice of refund, credit or exchange. Simply return goods within 10 days.

To charge by phone (Visa or MasterCard)

call **1-800-331-5269** 9 AM - 5 PM  
EST Mon. - Fri.

or mail this order to:

**MAIL BOX MUSIC**  
P.O. Box 341 • Rye, NY 10580

Note: NY, NJ, CT and TN residents, please add sales tax. Please also add shipping/handling charges as follows: for orders shipped within U.S. \$2.50; Canada \$5.00. Other foreign orders \$2.50 plus \$4.00 per item. Please make payments in U.S. funds. Allow 4-6 weeks for delivery. Prices subject to change without notice.

### Please rush my order as listed:

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

ZIP \_\_\_\_\_

☐ Check/Money Order enclosed payable to: MAIL BOX MUSIC • P.O. Box 341 • Rye, NY 10580

Charge my ☐ Visa ☐ MasterCard

Account No. \_\_\_\_\_

Expiration Date \_\_\_\_\_

Cardholder signature \_\_\_\_\_

☐ Please send me a FREE catalog.

ITEM NO.	TITLE	PRICE

Subtotal

NY, NJ, CT & TN sales tax

Shipping/handling  
U.S. \$2.50, Canada \$5.00

Total



## RESUME



**NAME:** Wesley A. Matauda  
**ADDRESS:** P.O. Box 52, Papaikou, HI  
**INFLUENCES:** Beck, Van Halen, Holdsworth.

**BAND:** Knock Knock.

**EQUIPMENT:** PRS Sunburst, Custom-made Strat, Soldano amp w/Marshall Bottom, Fostex 8-track.

**PERSONAL STATEMENT:** After a late start in music and a few years playing the cover band circuit in Hawaii, I moved to LA in the summer of '85 to attend GIT. With intensive study, all the missing links in my musical persona were put in place and a world of music opened up for me. Instructors like Jennifer Batten, Dan Gilbert, Keith Wyatt and Steve Trovato were a tremendous influence. I graduated with honors, was voted Outstanding Guitar Player of the Year, performed at the graduation ceremonies, and had my instrumental recorded for the class album. A teaching position soon followed, which included doing classes for the summer session program and developing the curriculum for the Melodic Rock Seminar. Currently I'm working on a band project called Knock Knock, which has a very accessible new-rock format. With this band the music and the songs are the focal point. Also on the horizon is a "guitar intensive" instrumental album.

**COMMENT:** Like a Disney attraction, Wes takes you on a ride which is color-

ful, enticing and wild, but always in control. One of the most well-balanced players I've heard, his sense of melody and imagination is equalled by his excellent technique and knowledge that music needs to breathe.



**NAME:** Duke Levine **AGE:** 28  
**ADDRESS:** 28 Adams St., Waltham, MA 02154

**INFLUENCES:** Ry Cooder, Hendrix, Metheny, Beck, Clapton.

**BAND:** The Duke Levine Group.

**EQUIPMENT:** 1963 Fender Strat, Fender Strat Plus, 50's Harmony Arch-top, Ibanez AS-200, Mesa/Boogie Mark III, ART Multiverb, Roland GP-8, Rocktron Hush IIB.

**PERSONAL STATEMENT:** I'm currently trying to get the Duke Levine Group's debut album signed to a label. The concept of the music is "roots-fusion," or heavily blues-based guitar instrumentals. I'm also writing new material for the band and am willing to take any gig, regardless of style of music. Over the past year I've played gigs encompassing rock, big band jazz, world beat, country & western, blues, folk, reggae, and funk styles.

**COMMENT:** Focused and lively melodies emanate from the blues/jazz based compositions and playing of Duke Levine. His totally professional approach to recording, arranging, composing and soloing should find him label-bound before the year is out.



**NAME:** Stephen Shaw **AGE:** 26  
**ADDRESS:** P.O. Box 4122, Kenmore, NY 14217

**INFLUENCES:** Neal Schon, Brian May, Van Halen, Lynch, Eric Johnson.

**BAND:** Rockcandy.

**EQUIPMENT:** Kramer guitars, Kramer Sustainer, Randall RG100ht amps, Digi-tech DSP128+, Samson Concert Series Wireless and Marshall cabinets.

**PERSONAL STATEMENT:** I've had a guitar since I was 13, but didn't take it seriously until I was about 18. I'm a self-taught player, but have had musical training on the trumpet. I've played in cover bands and am currently with Rockcandy, and all-original rock band. Over the five years which I've been with Rockcandy, we released a self-produced debut album which sold over 11,000 copies. I've also won Best Hard Rock Guitarist two years in a row in the Buffalo Backstage Music Awards, based on votes by industry insiders. I love writing catchy, grooving rock songs, with solos that are tasteful and complementary to the songs. Solos are nice, but should be the icing on the cake.

**COMMENT:** Everybody talks about tasteful rock solos that complement the song. Shawn nails it like a seasoned pro. Plus, his group has great rock songs to complement. Stephen Shaw will be a guitar hero, because his playing and writing make his songs into winners.

This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label last September. If you'd like to be considered for the RESUME column, include a photo and brief

biographical sketch along with your submission to GUITAR Recordings. Send to: GUITAR FPM Records, P.O. Box 1490, Port Chester, NY 10573. You must enclose a SASE with your submission if you want it to be considered.



# Wild THING. I THINK I LOVE YOU.

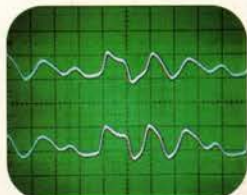


## But I want to know for sure . . .

Yes, the PROGAP professional MIDI guitar preamp has features unsurpassed by any other, but it's the **sound** quality that gets you every time. With the use of Virtual Tube Circuitry™ the PROGAP can produce any clean or distorted sound you can imagine, as well as authentically duplicate some of your old favorites. In fact, when played note for note next to the leading amplifiers, Rocktron's PROGAP mirrors their trademark sounds flawlessly, with programming simplicity that conceals one of the most powerful MIDI packages available.



Output Waveform test 1:  
Top: Marshall 50w MKII Lead  
Bottom: Rocktron PROGAP



Output Waveform test 2:  
Top: Mesa/Boogie MKII  
Bottom: Rocktron PROGAP

And just to warm things up, we asked two of the best guitarists in the business to program five presets each. The result is ten stunning sounds from Allan Holdsworth and Steve Lukather. Sounds that, along with ten more from us and 108 more from you, may be input directly into mixing consoles or sound systems, with the same quality sound for recording as for live performance.

And to clean it all up the PROGAP also features fully programmable HUSH™ (Rocktron's patented single ended noise reduction) and patented AGX™ circuitry for completely noise free recording or performance.

Audition the new Rocktron PROGAP professional MIDI guitar preamp.

It'll move you.

**ROCKTRON**  
GUITAR RACK PROCESSORS





**ECLIPSE**

Yngwie Malmsteen ■ Polydor

**PERFORMANCE:** Fulfilling; **HOT SPOTS:** "Bedroom Eyes," "What Do You Want" and "Fault Line;" **BOTTOM LINE:** Yngwie gets even better.

It may be because of his reportedly owly personality, or just that he needs constant musical change to remain challenged. For some reason, Yngwie Malmsteen has never been able to stick with one band for long. For *Eclipse*, the guitarist assembled an all-Swedish band in his new home state of Florida, and in this new setting with his fellow countrymen, Yngwie has created a new, even more amazing musical self. The challenge for Malmsteen has been to perfect every facet of his classical-metal artform, and on *Eclipse* both his songwriting and his soloing have jumped up a notch toward personal perfection. Malmsteen explores a multitude of metal variations, from the Gothic trudge of "Devil in Disguise" to high-speed Baroque on "Demon Driver." Goran Edman's light vocal style, with its touch of Stevie Wonder soul, adds an airiness to Malmsteen's heavy melodies, while Mats Olavsson's keyboards give the songs a richness that allows the guitarist's solos to soar all the higher. And soar they do, with Malmsteen's increasingly developed melodic flair extending his renowned classicism. When Malmsteen creates a moment where speed and melody meet as equals, as on his "Fault Line" solo, he has no peers.



**BEG TO DIFFER**

Prong ■ Epic

**PERFORMANCE:** Distressed, disoriented and distorted; **HOT SPOTS:** "Steady Decline," "Beg to Differ" and "Just the Same;" **BOTTOM LINE:** A mutant music for the 90s. From their vantage point on New York City's Lower East Side, the post-punk, post-metal,

post-industrial trio Prong have seen and heard new waves of rock music come and go. Now it's their turn, and their first major label release, *Beg to Differ*, selects from the rubble and refuse of rock to create a poltergeist of alienated, angry, and most of all, rhythmically moving noise. It's not thrash, speed metal or punk, but you can hear some of each in the head-snapping rhythms, the clean, machine-edged distortions of Tommy Victor's guitar, and the trio's jerking melodic twists. Victor and bassist Mike Kirkland sing with bitter conviction of a world going out of control, and the assaultive, minimalist tunes compound their alienation and stark visions. The music is meant to move you, not just by banging your head but by lifting your body fully into its painful dance. Victor wrenches a strangely embracing and clear cloud of noise from his guitar, a pall of pollution in early morning light that he disturbs with short solo sound bites that splatter against the album's austere inner calm. But *Beg to Differ* is anything but calming. It's a compelling antidote to today's musical malaise.

**BRIGADE**

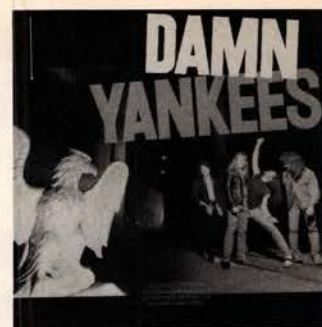
Heart ■ Capitol

**PERFORMANCE:** Bright and melodic; **HOT SPOTS:** "The Night," "Fallen from Grace" and "Cruel Nights;" **BOTTOM LINE:** Pure Heart for lovelorn rockers.

With *Brigade*, Heart has returned to the strongly melodic, forceful rock with which the band made its mark in the late 70s. As always, Ann Wilson is the band's key component, her urgent, full-bodied vocals as distinctive as ever on tales of wanderlust and struggling relationships. Behind her, the



band rejoins Heart's spirited blend of acoustic underpinnings and tough, crunching guitars on the kick of songs like "Tall Dark Handsome Stranger," and on the grand wailings of Heart melodramas like "Secret" or Nancy Wilson's vocal turn on "Stranded." *Brigade*'s bite and compassion can be traced to the reserved but tasteful guitar contributions of Nancy Wilson and Howard Leese. Don't be expecting to hear any knock-out soloing on *Brigade*—the longest lead break clocks in at about 15 seconds on the acoustic boogie of "The Night." But don't expect to be disappointed, either, if you're into well-played hard rock that travels the full range of emotional, dynamic and rhythmic peaks and valleys. It's been three years since the last Heart album, and for fans of the Wilson sisters, *Brigade* will prove to have been worth the wait.



**DAMN YANKEES**

Damn Yankees ■ Warner Bros.

**PERFORMANCE:** Sparkling and frisky; **HOT SPOTS:** "Coming of Age," "Bad Reputation" and "Rock City;" **BOTTOM LINE:** Rock veterans get together and feel young again.

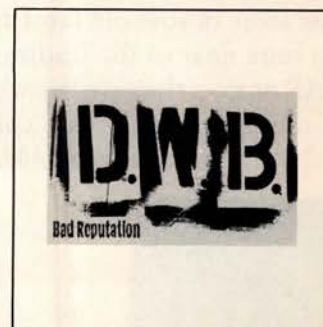
Only the guys who have done it would have even conceived of bringing guitar gonzo king Ted Nugent together with former members of Styx and Night Ranger. That's what Damn Yankees is, with guitarist Tommy Shaw and bassist Jack Blades slapping metal with the Nuge. Their resulting self-titled effort is a jumping rock kick that brings out the best in all parties. Seldom has Nugent been in more control, which is due in large part to the songs being of a higher quality than he's used to ravaging. With Shaw and Blades teaming up for some classy pop vocal harmonies, and all three musicians putting their heads together and masterfully dishing melodic hooks and choruses, Nugent is given more musical toys to play with every time he solos. He's his irrepressible leering wahoo self on the gritty "Bad Reputation," slides greasily through the title cut, and even manages to excite the blandness of "Come Again" with his dervish rushes. That and the insipid ballad "High Enough" are the Yankees' only lapses into Styxian tedium. Those are forgivable moments, though, because the three players, along with drummer Michael Cartellone, are having too much frisky fun at their musical fountain of youth.

**BAD REPUTATION**

Dirty White Boy ■ Polydor

**PERFORMANCE:** White hot; **HOT SPOTS:** "Let's Spend Momma's Money," "Bad Reputation" and "Hammer on the Heart;" **BOTTOM LINE:** The return of Earl Slick.

Could it be that Earl Slick has finally found his spotlight in the aptly named Dirty White Boy?



Slick built his reputation with the likes of David Bowie and John Waite, as a superb technician with the ability to do anything he



wants on guitar. Last time he struck semi-solo, it was in the neo-rockabilly bombshell of Phantom, Rocker & Slick, but this time he may have found his niche playing white hot, maximum ampage blues rock in the Aerosmith mold. *Bad Reputation* is classic dirty-white-boy rock 'n' roll, all bluster and energy, full of snarling, jumpy guitar and the raspy stud vocals of seasoned hard rocker David Glen Eisley. Add to Slick and Eisley the imploding rhythm section of drummer Keni Richards and bassist F. Kirk Alley, and the up-front mix of power producer Beau Hill, and you get a tried and true rock style infused with new energy. The high energy even extends to a ballad like "You Give Me Love," due in large part to Slick's blistering tone.

**SILVER AND GOLD**  
A.S.A.P. ■ Enigma

**PERFORMANCE:** Stunning; **HOT SPOTS:** "Down the Wire," "The Lion" and "Blood on the Ocean;" **BOTTOM LINE:** Modern, melodic rock from the schizophrenic Adrian Smith. Even if you know beforehand that ex-Iron Maiden guitarist Adrian Smith's new band plays vibrant, melodic rock, nothing can prepare you for the shock and contrast of *Silver and Gold*. The music created by A.S.A.P.,



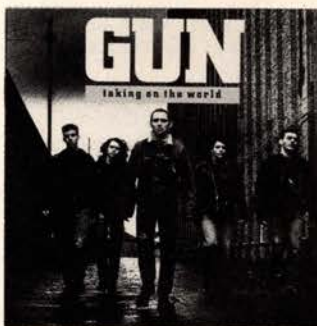
Smith's six-man band of articulate young lions that includes Ringo Starr's drum-playing son, is about as far from Iron Maiden's gothic, sci-fi extravaganzas as hard rock can be. A.S.A.P. does more than just play melodic, well-written rock, using ambitious arrangements and modern, sophisticated production—it excels at it. Smith astounds you with his abilities through this amazing personality change. His guitar-playing has metamorphosed, too, if you can distinguish his playing in A.S.A.P.'s three-guitar lineup, that includes Dave Colwell and Andy Barnett. His solos are snaky, succinct, lyrical moments of expression, bearing little resemblance to his Maiden improvs and duets. As if this weren't enough, Smith sings with a gruff, straining effectiveness that resembles Bob Seger, even if the songs don't. If you're a Maiden maniac, prepare to be shocked. If you're a modern rock fan, add A.S.A.P. to your "must" list.

**TAKING ON THE WORLD**  
Gun ■ A&M

**PERFORMANCE:** Pumped; **HOT SPOTS:** "Shame on You," "Inside Out" and "Taking on the World;" **BOTTOM LINE:** Direct, hard-hitting Scottish rock.

Gun is a young Scottish quintet whose *Taking on the World* pumps with an urgency and hook-laden infectiousness that you'd expect

from rock 'n' roll veterans. The catch is that Gun is a rookie band, a group whose hard-hitting, direct songs and cutting, skin-tight



playing form an impressive, ear-catching combination. Gun joins the bass-heavy

dance drive and pumping rhythms common in British pop circles with a hard rock guitar edge, drawing comparisons to bands from INXS and Billy Idol to Def Leppard and Thin Lizzy. Singer Mark Rankin and guitarist Giuliano Gizzi have written ten great rock songs that mix rattling guitar parts and gutsy rhythms with vocal and melody hooks galore. Gizzi and second guitarist Baby Stafford use their playing to sustain and extend the electric urgency of songs, and then interject terse, jumping solos that rely on emotion rather than flash for effect. "Shame On You" is a prime example of the pair's explosive abilities, intensifying the song's power with their alarming guitar riffs, then exploding Rankin's frustration with a pair of fevered solos. *Taking on the World* is highly recommended for those who like their rock classy, direct, and exuberantly melodic.

# Live Wired.



The Heavy Metal Live Wire Humbucker.™ Screaming tone, crushing power, without noise, squealing or microphonics. All of the gain – none of the pain.

With over 100 different pickup models from which to choose, Seymour Duncan has the sound you're looking for.

**Seymour Duncan**

Send \$2.00 for our catalog of the world's finest guitar and bass pickups.  
601 Pine Avenue, Santa Barbara, CA 93117 (805) 964-9610

© 1989 Seymour Duncan Photo: Manny Diaz



**BLACKOUT IN A RED ROOM**

Love/Hate ■ Columbia

PERFORMANCE: Prime Evil; HOT SPOTS: "Tumbleweed" and "Mary Jane;" BOTTOM LINE: Your mother warned you about bands like this.

This band really does walk that thin line between love and hate, combining a loud, abrasive, cruddy guitar sound with venomous, sexist lyrics and a lead singer who would give the Wicked Witch of the West a run for her money. Nothing nice or subtle there, but somehow it all fits together into one of the most wicked, sordid rock albums of the year by a band that's made a raw, infected con-

nection to the very core of rock's rebelliousness. Normally you might shun a band that sings about a "gang-bang slave girl" or needing alcohol to rock on "Fuel to Run." But Love/Hate doesn't take itself that seriously, except in combining its lewd and crude demeanor to explosive, frazzled riffs as crackling and mean-spirited as Jizzy Pearl's vocals. Guitarist Jon E. Love creates an electric primal energy that links the crude gnash of the Ramones and Sex Pistols to the boozy, bluesy, blow-hard excess of Aerosmith. In solo the guitar brings back painful memories of nails on a chalkboard. If it weren't so damn rocking you might even hate yourself for loving it.

**MIDLINE****STICKY FINGERS**

The Rolling Stones - Rolling Stone Records  
While the popularity of the CD has caused vinyl lovers everywhere to mourn the passing of the 12-inch disc, platterphiles can find

some solace in one resultant marketing ploy. More and more classics from the past are being sold at midline prices to reduce inventories, as well as to emphasize what a bargain vinyl has become. A case in point is the back catalog of the Rolling Stones, now distributed by Columbia and a cheap deal in record stores. Whether digging back to relive memories or begin a Stones collection, 1971's *Sticky Fingers* is a good place to start.

This album was the first full-session for guitarist Mick Taylor, who had replaced Brian Jones in 1969, and his elegant blues playing throughout added a new expository dimension to the band's sound. Despite opening with one of the most recognizable guitar riffs in rock history, in Keith Richards' opening chord to the jumping "Brown Sugar," *Sticky Fingers* is a fairly subdued set. The slow tussle of "Sway," the bleating blues of

"Bitch," and the spiteful rolling funk of "Can't You Hear Me Knocking" are the exceptions on *Fingers*. Mixed in are the classic acoustic ballad "Wild Horses," a standard bands still use as a model of structure and emotion; the ghostly "Sister Morphine," the country jangle of "Dead Flowers," and a short and nastily reverent acoustic version of Mississippi Fred McDowell's "You Gotta Move." Richards and Taylor work well together, grouching underneath Jagger on "Sway" and leading the slow walk of "I Got the Blues," with their talking interplay. Taylor makes his presence felt on several stunning solos, including a wandering blues coda to "Sway" and the jazzy peak of the groove jam on "Can't You Hear Me Knocking." Most people think "Brown Sugar" when you mention *Sticky Fingers*. Listen yourself and you'll realize there's a whole lot more.

# The power that Pro's rely on

Discover why more professionals are switching over to the superior sound of Carvin's FET series amps than any other power amp made. It's not just reliability, but the pure sound of Carvin's MOSFET circuitry that makes the difference.

CARVIN sells FACTORY DIRECT giving you more performance for your dollar. Call toll-free 800-854-2235 for information or to order your FET amp today. You be the judge—all FET amps are sold on a money back guarantee!

**Sound reinforcement / Studio users:**

- Derrek Allen (Janet Jackson)
- Jay Azzolina (Spyro Gyra)
- Jennifer Batten
- Jason Becker (David Lee Roth)
- Bob Bradshaw
- Vito Bratta (White Lion)
- Oingo Boingo
- Craig Chaquico (Starship)
- Chris DeGarmo (Queensryche)
- Mick Fleetwood (Fleetwood Mac)
- George Lynch (Dokken)
- Lee Ritenour
- David Rosenthal (Robert Palmer)
- Dave Sabo (Skid Row)
- Steve Vai
- Frank Zappa

list

FACTORY  
DIRECTFET400 400 watts \$895 **\$519**FET900 900 watts \$1195 **\$669**

Outside the USA: See your dealer

## CARVIN

800-854-2235

Write for FREE full color catalog:  
CARVIN, GM28, 1155 Industrial Ave.  
Escondido, CA 92025  
Hollywood Store: 7414 Sunset Blvd. (213) 851-4200

**PERFORMANCE TESTED**

"When you compare the performance of the FET power amplifier with that of other amplifiers having similar power output ratings and features you begin to realize just how much of a bargain that price represents...Internal layout of the amplifier was exemplary and was clearly the result of careful design and layout"—Len Feldman db Magazine



# guitar™ back issues

FOR THE PRACTICING MUSICIAN

GET 'EM WHILE THEY LAST!

ISSUES NOT LISTED HERE ARE COMPLETELY SOLD-OUT AND NO LONGER AVAILABLE.



Only \$5.95 each  
**ANY 5 FOR \$24<sup>95</sup>**

(MINIMUM ORDER: 2 ISSUES)

- ☐ 704 APR. 87 **Lynch/Sheehan** cover—  
5150 (Van Halen)/"Shy Boy (David Lee Roth)"/Road Games (Allan Holdsworth)/In My Dreams (Dokken)/  
Van Halen—poster
- ☐ 707 JULY 87 **Tom Scholz** cover—  
"More Than A Feeling (Boston)"/"Nobody's Fool (Cinderella)"/  
Keep Your Hands To Yourself (Georgia Satellites)/  
"Locked In (Judas Priest)/Judas Priest—poster

- ☐ 605 MAY 86 **Classics Issue**  
"Deam On (Aerosmith)"/"Sweet Home Alabama (Lynyrd Skynyrd)"/"Peaches En Regalia (Frank Zappa)"/"Detroit Rock City (Kiss)/Phil Lynott—poster
- ☐ 612 DEC. 86 **Steve Vai** cover—  
"Tobacco Road (David Lee Roth)"/"Soul Man (Sam & Dave)"/  
"Run To The Hills (Iron Maiden)"/"Can't Find My Way Home (Blind Faith)/Stevie Ray Vaughan—poster

- ☐ 808 AUG. 88 **Hall Of Fame Issue**  
Mr. Scary (Dokken)"/"The Wind Cries Mary (Jimi Hendrix)"/  
"Over The Hills and Far Away (Led Zeppelin)/Heaven Tonight (Yngwie Malmsteen)/Yngwie Malmsteen—poster
- ☐ 803 MAR. 88 **Def Leppard** cover—  
"Free Bird (Lynyrd Skynyrd)/Women (Def Leppard)/Bouree In E Minor (Bach)/Skeletons In The Closet (Anthrax)/  
Anthrax & Megadeth—poster

## Also still available:

- ☐ 502 FEB. 85 **Ritchie Blackmore** cover—  
Highway Star/All Night Long/General Lee/Midnight Maniac/Yngwie Malmsteen—poster

- ☐ 606 JUN. 86 **Eric Clapton** cover—  
"Crossroads"/"Killer Queen"/"Albert's Alley/Sharp Dressed Man/Scorpions—poster

- ☐ 607 JUL. 86 **Dokken** cover—  
"Alone Again"/"Start Me Up"/"Shapes Of Things/ Midsummer's Daydream/Rik Emmett—poster

- ☐ 608 AUG. 86 **Hackett/Howe** cover—  
"Jekyll And Hyde"/"Pinball Wizard/Day By Day/ Iron Man/Tony Iommi—poster

- ☐ 611 NOV. 86 **3rd Anniversary Issue**  
"Ice Cream Man/Marching Out/Why Worry/ Change It/Billy Sheehan—poster

- ☐ 701 JAN. 87 **Schon/Campbell** cover—  
"Stone In Love"/"Twigg's Approved/Foxy Lady/ Sunday Bloody Sunday/Heart—poster

- ☐ 702 FEB. 87 **Lee/DeMartini** cover—  
Lightning Strikes/You're In Love/Reeling In The Years/Samba Pa Ti/Cinderella—poster

- ☐ 705 MAY 87 **Bon Jovi** cover—  
"You Give Love A Bad Name"/"Master of Puppets/Blue Wind/American Tune/Vinnie Vincent—poster

- ☐ 706 JUN. 87 **Iron Maiden** cover—  
"Wasted Years"/"New World Man"/"White Room/Quarter To Midnight/ Tony MacAlpine—poster

- ☐ 709 SEP. 87 **Jimi Hendrix** cover—  
Who Made Who/You Can Still Rock In America/Smoking Gun/Voodoo Chile (Slight Return)/Jimi Hendrix—poster

- ☐ 801 JAN. 88 **Michael Schenker** cover—  
"Suicide Solution (live)/Into The Arena/ Life In The Fast Lane/Roxanne/Teen Town (bass line only)/Randy Rhoads—poster

- ☐ 804 APR. 88 **George Lynch** cover—  
Another Nail For My Heart/Too Rolling Stoned/ "Unchain The Night/Frenzy/Paul Gilbert—poster

- ☐ 805 MAY 88 **Guitar Jam** cover—  
Crying In The Rain/Long Distance Runaround/ Rock Me/Sweet Emotion/Campbell/Sambora/ Gillis—poster

TO CHARGE BY PHONE:  
**CALL 1-800-331-5269** 9 AM to 5 PM EST  
Mon.-Fri.

OR MAIL THIS ORDER TO: MAIL BOX MUSIC  
P.O. Box 341, Rye, NY 10580

Please rush the issues checked to:

NAME \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

\_\_\_\_\_ issues at \$5.95 each (minimum 2) (Special offer: 5 for \$24.95) \$ \_\_\_\_\_

NY, NJ, CT, TN Sales Tax \_\_\_\_\_

Shipping and Handling, U.S. \$2.50, Canada \$5.00 \_\_\_\_\_

Grand Total \_\_\_\_\_

Account No. \_\_\_\_\_ Expiration Date \_\_\_\_\_

Cardholder Signature \_\_\_\_\_

☐ Check/Money order enclosed payable to Mail Box Music.

**Note:** NY, NJ, CT and TN residents, please add sales tax. Please also add shipping/handling charges as follows:  
for orders shipped within U.S. \$2.50; Canada \$5.00. Other foreign orders \$2.50 plus \$4.00 per item. Please make payments in U.S. funds. Allow 4-6 weeks for delivery. Prices subject to change without notice.

- ☐ 807 JUL. 88 **Satriani/Hammett** cover—  
Satch Boogie/"Wait"/"Battery"/Peace Of Mind/Lita Ford—poster

- ☐ 810 OCT. 88 **David Gilmour** cover—  
"S.A.T.O./Eight Miles High"/"Another Brick In The Wall Pt. 2/Queen Of The Reich/ Queensryche—poster

- ☐ 811 NOV. 88 **5th Anniversary Issue**  
Wake Up Dead/"Back And Blue/Song Of The Wind/Always With Me, Always With You/ Joe Satriani—poster

- ☐ 812 DEC. 88 **Cinderella** cover—  
"Come On (Part 1)/"Damn Good"/"Gypsy Road/ Zap/Led Zeppelin—poster

- ☐ 901 JAN. 89 **Richie Sambora** cover—  
Suite: Judy Blue Eyes/While My Guitar Gently Weeps/Bad Medicine/"Can I Play With Madness/Judas Priest—poster

- ☐ 902 FEB. 89 **Lynch/Bratta** cover—  
T-Bone Shuffler/"NV43345"/"Pour Some Sugar On Me/Kiss Of Death/Sweet Child O' Mine/ Guns N' Roses—poster

- ☐ 904 APR. 89 **Anthrax** cover—  
"When Love Comes To Town/Spanish Fly/Be All, End All/Jessica/You Know What I Mean/ Jeff Beck—poster

- ☐ 905 MAY 89 **Joe Satriani** cover—  
Ice Nine (live)"/"Hot Dog And A Shake/"Ain't Talkin' 'Bout Love/La Bamba/"Sunshine Of Your Love/Eric Clapton—poster

- ☐ 906 JUN. 89 **Jake E. Lee** cover—Here Comes The Sun/The Pepper Shake/"Confidence Man/High Wire/"One/Metallica—poster

- ☐ 907 JUL. 89 **Reb Beach** cover—  
"Seventeen/"Distant Early Warning/When The Children Cry/Wild Horses/"South of Heaven/ Slayer—poster

- ☐ 908 AUG. 89 **Mr. Big** cover—  
Fire Woman/Modern Day Cowboy/"Addicted To That Rush/"Every Breath You Take/Point Of No Return/Steve Morse—poster

- ☐ 909 SEP. 89 **Jeff Beck** cover—  
Goodbye Pork Pie Hat/Eyes Of A Stranger/ "I've Seen All Good People/"California Girls/ "Behind Blue Eyes/Pete Townshend—poster

- ☐ 910 OCT. 89 **Joe Perry** cover—  
Rag Doll/"Wish You Were Here"/"Highway To Hell/All That You Dream/"Wait Till Tomorrow/ Jimi Hendrix—poster

- ☐ 911 NOV. 89 **Vaughan/Reid/Hammett** cover—  
Jump In The Fire/Patience/"Seattle Buttin'/End Of The Line/"Cult Of Personality/ Vernon Reid—poster

- ☐ 912 DEC. 89 **Kendall/Lee** cover—  
The Forgotten Part 2/"Mista Bone/"China Grove/"The Ocean/Practice What You Preach/ John Sykes—poster

- ☐ 9001 JAN. 90 **Motley Crue** cover—  
"Dr. Feelgood/Yesterday/Man For All Season/ "Deuce/"Mutha (Don't Wanna Go To School Today)/Steve Stevens—poster

- ☐ 9002 FEB. 90 **Vai/Coverdale** cover—  
"Kitten's Got Claws/"La Grange/Love Song/Lola/ "School's Out/Alice Cooper—poster

- ☐ 9003 MAR. 90 **Satriani/Wilton** cover—  
Big Bad Moon/"I Don't Believe In Love/ The Shortest Straw/Close My Eyes Forever/ "Rock And A Hard Place/ Rolling Stones—poster

- ☐ 9004 APR. 90 **Beach/Hill/Sabo** cover—  
Headed for a Heartbreak/"18 And Life/Over My Head/"Suffragette City/ Truckin'/Jerry Garcia—poster

- ☐ 9005 MAY 90 **George Lynch** cover—  
People Get Ready/"Sittin' On Top of the World/Mr. Scary/"Janie's Got A Gun/ Jimmy Page—poster

- ☐ 9006 JUNE 90 **Jimi Hendrix** cover—  
"Presto/32 Pennies/Abigail/Anesthesia: Pulling Teeth (bass line only)/Hey Joe/ Greg Howe & Blues Saraceno—poster

\* —includes bass parts



## NEW PRODUCTS

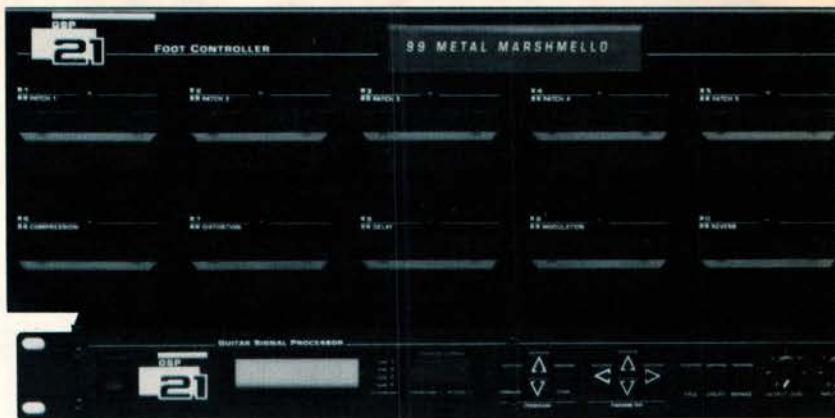


### THE RECORDING INDUSTRY SOURCEBOOK & SOURCEBASE

Ascona Communications, Inc. has released the 1990 edition of THE RECORDING INDUSTRY SOURCEBOOK, a comprehensive, annually updated directory jam-packed with nearly 7,000 listings of national and Southern California music industry contacts and services, including major and independent record label A&R, publishers, producers, management companies, music attorneys, recording studios, booking agents, etc. THE SOURCEBASE is a floppy disk version available for IBM (5.25" and 3.5"), Macintosh, and Atari in a basic ASCII database format, and for IBM with the Runtime Database Management System included. THE SOURCEBASE enables the user to update his or her existing files, add new files, print mailing labels, and sort by category, name, address, zip code, etc. and will soon be incorporated into a worldwide, on-line network. Also, THE SOURCEBASE is updated continually, so information on the disk is up-to-date as of the date of purchase; bi-annual updates for disk-buyers are available by category. For more information, contact: THE RECORDING INDUSTRY SOURCEBOOK 8800 Venice Boulevard Los Angeles, CA 90034 ☎ 1-800-969-RISB (7472)

### GM PRECISION PRODUCTS ►

GM Precision Products presents a line of solidbody guitars. All GMP guitars feature one piece glued in Honduras mahogany necks and one piece Honduras mahogany bodies that are finished off with a distinct 3/4" top. There are two models to choose from. The first is their trademark wood inlay top that is available in any combination of exotic woods. The second model consists of a "AAA" piece of book-matched quilted, curly or birdseye maple, finished in an endless array of transparent colors. All GMP guitars feature abalone inlays, Brazilian rosewood or ebony fingerboards, 24 Dunlop 6100 frets on a 25.5" scale, a customized fulcrum trem with a fully adjustable Schaller arm, Graph-Tech nut, Sperzel Trim-Lok tuners, Straplocks, and the Seymour Duncan humbucking pickups of your choice. GM PRECISION PRODUCTS INC. 510 EAST ARROW HIGHWAY SAN DIMAS, CA 91773



### DIGITECH

The GSP-21 Multi-effects Processor provides musicians with an effects tool combining more than 21 available effects, with up to 10 playable at the same time. And the GSP-21 comes with a unique and powerful foot controller for total no-hands access to all programs and patches, plus on-the-fly, on/off effect changes. Utilizing 20-bit VLSI processing, the GSP-21 contains a collection of effects, including compression; metal, tube and overdrive distortions; stereo, ping-pong, multi-tap and slap back digital delays; digital mixer, chorus, stereo pitch detune, large and small room, gated, reverse, and ultimate digital reverbs; flanging, comb filter, noise gate, limiter, speaker simulator, 7-band graphic EQ, stereo imaging, and other effects. The GSP-21 is a rack-mountable, durable unit, with studio-quality design specifications, such as 90 db signal-to-noise ratio, a bandwidth of 20 Hz to 18 kHz, and losses of less than 0.03% THD. Other features include MIDI continuous control of all programs and parameters, and LCD and LED displays and indicators.

DIGITECH  
5639 SOUTH RILEY LANE  
SALT LAKE CITY, UT 84107





## SAMSON ►

Samson has pushed wireless technology to the limits, to create the first professional VHF system. The VLP system is available in guitar, lavalier and hand-held systems. Compact and streamlined, the VLP body pack transmitter offers more features than ever before. The VLP lavalier and hand-held systems are available with a single mic element.

SAMSON TECHNOLOGIES  
485-19 SOUTH BROADWAY  
HICKSVILLE, NY 11801



## ◀ APPLIED DIGITAL

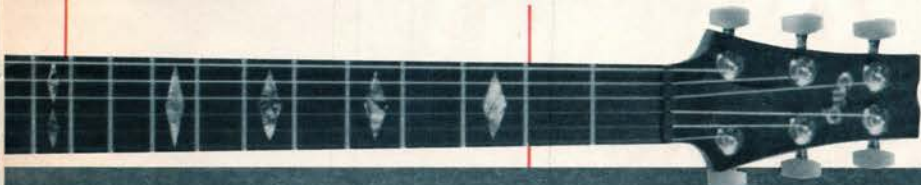
Applied Digital announces the introduction of the Digital Slo-Mo, a constant pitch variable speed music converter. Now musicians trying to learn a recorded passage of music have the ability to slow it down. With six rates—of  $\frac{1}{2}$ ,  $\frac{1}{3}$ ,  $\frac{1}{4}$ ,  $\frac{1}{5}$ ,  $\frac{1}{6}$  or full speed—musicians can learn it slow and play along faster until they reach full speed. There is no pitch variation between speeds. An auto-repeat function repeats the passage in a continuous loop until cancelled. The Slo-Mo employs an on-board computer that digitizes the incoming signal, stores it in memory and reconverts it to analog in an elongated version. There are two models available. The EX 4961 provides 6.3 seconds of memory (proven adequate for most riffs). The EX 4662, provides a full 16.7 seconds of memory. Upgrade available.

APPLIED DIGITAL  
PO BOX 2105  
CANOGA PARK, CA 91306

## APPLIED RESEARCH & TECHNOLOGY ▼

The Multiverb LT gives you the power of the multiverb with the simplicity of One-touch control. The LT has 192 studio multi-effect combinations. For those who don't have time for the complexity of programming, the LT gives you all the power you can use at a great price. MIDI addressable.

APPLIED RESEARCH & TECHNOLOGY  
215 TREMONT STREET  
ROCHESTER, NY 14608





# SPACE BASS



**FERNANDES™**  
**GUITARS**

57 Crooks Ave. • Clifton, NJ 07011 • Tel: 201-772-3333 • Fax: 201-772-5410



Continued from Page 124

S.O.S.!! Please help!! I'm a 16-year-old drummer who's been playing for 6.5 years. I'm looking for a hard rock band to do covers and I'm very interested in doing originals. Influences are: Van Halen, White Lion, Wing; but I am flexible. So please call if you are in the Boston/suburb area. I know you're out there!

Dan Cederholm  
19 Homestead Pk.  
Needham, MA 02192  
(617) 449-3258

Fear and Loathing in Port Chester! My most recent band, Free Association, had a well-defined sound, a reputation for classy improvisation, pro equipment, P.A., lights, and sound and light dudes. We recorded a demo, and had finally learned how to present a proper promo kit. We played three or four shows per week on a regular circuit, had a dedicated regional following and had moved from classic rock and 'underground' covers to doing mostly originals. Then, one night last February, one guitar player in the band stat-

ed that he was no longer any good as a player, and couldn't bear to perform anymore, so he was quitting. At the same time, the other guitarist, who was studying with a jazz player on off-nights and working a grueling day job to support himself, came to the conclusion that he wasn't putting enough time into his jazz lessons, and had 'outgrown' rock music anyway. He was leaving, too! We had been together as a five-piece unit (myself on bass and vocals) for three and a half years. We had broken into the New York City club scene, and were scheduled to open for national acts...and in one night, we were decimated.

It might be easy to say, well, that's it, we had our shot, and now it's time to grow up, move on, fall back on an alternative career and give up the dream (as our keyboard player eventually did). But, no! After a few days of deep depression, I began to see this situation as an opportunity instead for me to develop myself further as a player. I've been playing with as many different musicians as possible; I've sat in with classic rock party bands, reggae bands, even some jazz players. I've been working on new styles, new

scales, new techniques. This has also been a great time to plunge into a new round of songwriting, and learn more about harmony, theory and arranging. Our 8-track and DAT machines haven't been this busy since we produced the demo which helped us get all those shows in the first place. I've found it helpful to play on other musicians' demos; you meet more people and your rep gets around.

It would be impossible for us to replace the old players and have exactly the same sound as we had, but that's not necessarily the goal; the goal is always to grow, to become better, to succeed. While we've learned so much about making a band successful, we know that there'll always be trials and traps for any band. That's half the joy, overcoming all the obstacles that get in your way. It's not impossible to do; in fact, if you refuse to give up, you can take whatever pitfalls come your way and make them into something positive, a chance for further growth. You will be a stronger person (and band!) for it, and you'll be that much closer to realizing your dream.

Brian Miller  
Port Chester, NY

## STU HAMM MUSICAL EXAMPLES:

Continued from Page 30

Ex. 1 Ex. 2 Ex. 3

L.H. Fin: 1 3 1 1 3 1 1 3 1 1 3 1 1 4 0 0 3 0 1 4 0 0 1 1 1 4 0 0 1 1 1 4

R.H. Fin: T 2 T 2 T 2 T 2 T H T T T T H T T 1 2 T 2 T T 1 2 T 2

\*Hit fretboard w/2nd & 3rd fingers of L.H.

# Sam Ash®

## THE NAME TO DEPEND ON

... from a carton of strings to a full professional studio, the place to call is Sam Ash. The largest selection of top brands in stock and famous N.Y.C. prices.

For a monthly flyer of  
Super Specials write:  
Sam Ash Mailing  
List, Dept. GPM  
124 Fulton Avenue,  
Hempstead, N.Y.  
11550

IN NEW YORK STATE  
**718-347-7757**  
Out of state call operator  
for toll-free number

MUSIC • SOUND • COMPUTERS

## CHALLENGE THE MASTERS!

### Mozart, Bach & Paganini for Electric Guitar!

Fast melodic solos structured for the electric fretboard. Includes excerpts from *The Magic Flute*, *The Brandenburg Concertos*, *Caprices* and more. Musical material for rock, metal or classical guitarists. Picking, fingering, instruction, tips, notation, tablature.

Booklet & cassette \$12.00

### More! Mozart, Bach & Paganini for Electric Guitar!

Includes excerpts from *Symphony No. 25*, *Bourrée*, *Caprices* and more. Notation and tablature.

Booklet & cassette \$12.00

### Debussy, Vivaldi & Beethoven for Electric Guitar!

Fast melodic solos and chord changes structured for the electric fretboard. Includes excerpts from *Images*, *Concerto in A Minor*, *Bagatelles* and more. Notation and tablature.

Booklet & cassette \$12.00

### Pachelbel's Canon in D & Daquin's Le Coucou for Electric Guitars!

Includes multiple guitar harmonies and dueling guitar speed playing. Notation, tablature.

Booklet & cassette \$10.00

### Paganini's Caprices #5, 13, 16 & 22 for Electric Guitar!

In tablature and notation, structured for the electric guitar fretboard.

Booklet \$8.00

### Guitar Empire™ Rock Scale & Rock Solos

Includes minor, pentatonic and major scales, trick effects, double-fretted playing, diminished and harmonic minor solos and more.

Booklet & cassette \$12.00

### Flame, Air Raid And Mozart 2000

John Tapella performs 3 complete original songs—searing and soaring electric classical metal; a high-speed journey with an 18th Century flair. High quality studio production.

Cassette \$6.00

Written and performed by John Tapella • Transcriber, Hal Leonard Publishing Corp. books: *Vinnie Moore's Time Odyssey*, *Eric Clapton's Crossroads Vol. 3*, *Poison's Open Up And Say Ahh* • Columnist *Guitar School* • Community college guitar class instructor • Top 10 finalist in LA's hottest guitar contest in 1988.

USA add \$1.00 postage and handling per item.  
Outside USA, add \$2.50 postage and handling per item.  
Allow 2 to 6 weeks for delivery.  
Send check or money order to:

Guitar Empire™ G2, P.O. Box 807,  
Millbrae, CA 94030

## STOP SWEAT FOR 6 WEEKS



HANDS UNDERARMS FEET

Excess sweat need no longer interfere with performance. Treatment with electronic DRIONIC® keeps the heavy sweater dry for 6 week periods. Thousands prescribed by doctors. Try Drionic for unequaled sweat control as described in seven medical textbooks. Send \$125. each pair. CA res. + 6 1/4%. 45 DAY MONEY BACK GUARANTEE.

© 1990 GEN MED CO

GENERAL MEDICAL CO. Dept. GPM-2  
1935 Armacost Ave., Los Angeles, CA 90025-5296

Send Drionic @ \$125. ea. pr.

Specify ☐ underarms ☐ hands ☐ feet

Name (print) \_\_\_\_\_

Address \_\_\_\_\_ Apt. \_\_\_\_\_

City/State/Zip \_\_\_\_\_

☐ Ck., m.o. enclosed. CA res. add 6 1/4% tax.

☐ MC/Visa # \_\_\_\_\_

Exp. date \_\_\_\_\_ Signature \_\_\_\_\_

Phone orders — MC/Visa — 800 HEAL DOC





## MARSHALL SETS THE TONE FOR HIGH GAIN AMPS.

**JCM 900.** Super high performance amps. Designed to drive the Marshall sound *hard*: with radical gain, massive tone and more control than anything out there.

The new JCM 900s were conceived from top to bottom to run safely and reliably at absolute peak levels. And, without the nasty side effects that come from add-on mods. They offer more tonal range (at any volume setting) and the most advanced gain control circuitry found in any amp.

### **Two Ways To Gain**

The **Hi Gain Dual Reverb** is the first two channel (switch-

able) amp where the rhythm and lead channels sound exactly the way you want.

From shimmering clean sounds, to silky high gain leads and everything in between.

Reverb is also separately adjustable on each channel. The most versatile sounding Marshall — ever.

Get the world's most intense and usable distortion in the **Hi Gain Master Volume MKIII** — a monster designed for pure power freaks. It responds to your touch, and to your guitar's volume control. Its incredible sensitivity and switchable Master Volumes give you two different levels of any sound you choose.

### **Different Choices: The Legendary Marshall Sound.**

The JCM 900 Series Amplifiers are available as 50 and 100 watt combos and heads. With speaker options to fit any playing situation, including full stacks, half stacks, 2 x 12, 1 x 12 and more.

But, no matter which JCM 900 you play, you'll always get the most important thing of all — *The Marshall Sound.*

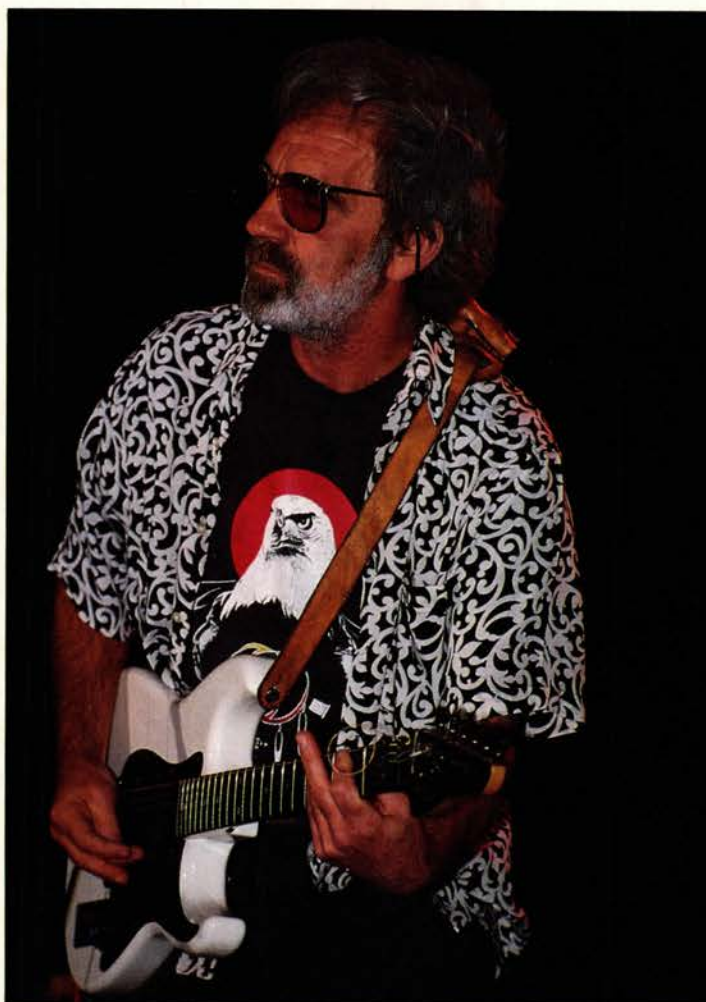
JCM 900. High gain amps that set a higher standard for tone.



*Marshall*



# UNPOLISHED



Bill Kaneva

## J.J. CALE

J.J. Cale enjoys being a living paradox. Cale retains the country boy charm of his Tulsa childhood, but as a 35-year music business veteran he's equally comfortable with the trappings of cosmopolitan record companies. He has a collection of classic guitars and plays as much acoustic as electric music, at the same time that his favorite

axe is a Casio 360 synthesizer guitar. He's quite happy driving a pickup down the country roads to his rural Southern California home, and just as happy eating a caesar salad and smoked turkey deli sandwich to help weather the ordeal of press interviews to promote *Travel-Log*, his first release in six years.

*Continued on next page*

BY

TOM

OUTSIDE CORNER

FORSYTHE



Cale came to fame in 1969 when Eric Clapton recorded his "After Midnight." Four years earlier, Cale recorded his version of the song, and says he 'couldn't give the thing away.' He's not surprised, because he recorded it in the casual style he still uses today. Cale records songs almost as soon as he writes them, whether that's in his home studio or a rented studio with musicians he's known forever. Wherever he records, he relies on the jazz technique of playing the tune quickly for musician friends, starting the tape and making do with the first or second take. It's a style reflecting Cale's apt vision of himself as a songwriter who makes re-

ords as calling cards for other musicians. It's a recording style at odds with the compact disc mentality that dictates high production values and perfect modulation. It's also a source of friction between Cale and just about every record company he's ever dealt with. Even though Cale once made a good living as an engineer and knows his way around a studio, a J.J. Cale record is guaranteed to have its share of tape hiss and scratchy fuzz. But what stands out about Cale's recordings, including his current *Travel-Log*, is how their lachronic brilliance shines through the flaws of the recordings. Every song is a gem of songwriting, sparkling with compel-

ling rhythm and flowing in the groove of an ancient river washing through a deep canyon.

**Your output isn't very large. How fast do you write?**

Well, I write in periods. When I was with record companies on a contractual basis, they'd say, OK John, your year and a half is up; it's time. I'd check into my room and get some new material together. I'd come out with 12 big ones. That's the way I'd do it. Sometimes I'd write songs by accident, on occasion, just for fun. After I quit the record company I was on in '84 (Mercury), I kind of took a break. I'm 51. I've been playing music for 35 years. I thought, well, I'm not broke anymore. Maybe I'll take a little time off. I have spent some time in the recording studio, on the bus and in bars playing music. I laid back and lived the way I sound on records. I slowed down and started enjoying a bit of life. The music business takes 15, 16, 18 hours a day, seven days a week. If you can make money, you got people on your case. So I took some time. I bought a place in the country. I'm kind of growin' grass, gardening. I ride a bicycle, you know, kind of healthful things. I spent a lot of years getting the ole studio tan, so now I spend a lot of time outside. The place I'm at now, it's so quiet I can play acoustic guitar. When I lived in L.A. I had to get the fuzz tone and the amplifier out just to hear myself.

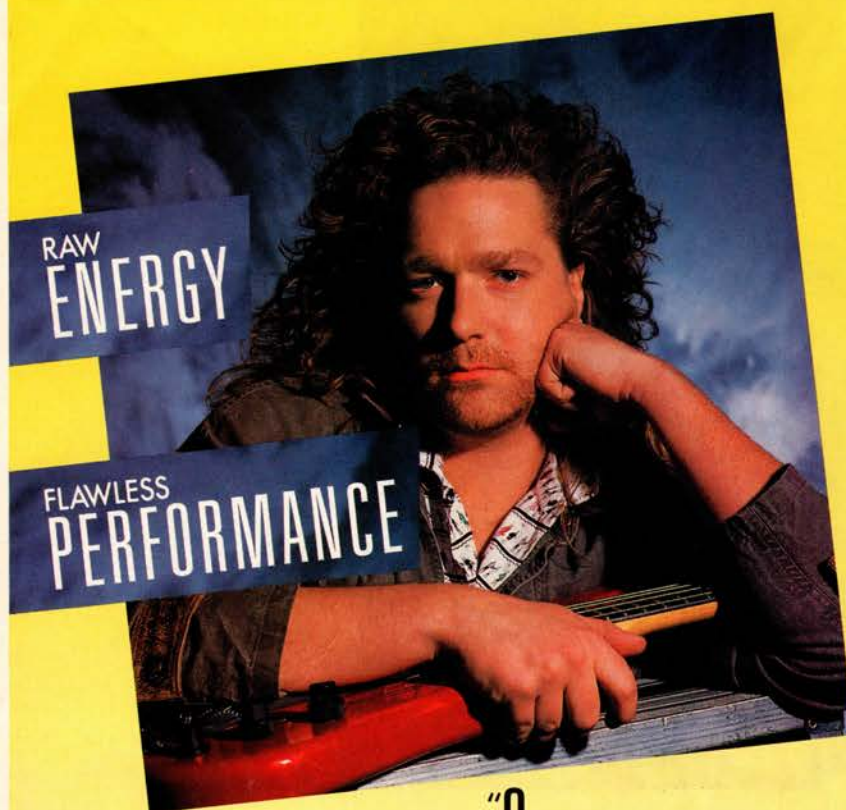
**When did you recognize your own guitar style?**

About the time Clapton did "After Midnight" and I started writing songs seriously. Before that I played in so many bands I had to be versatile to get a job. I had to play polkas, rock 'n' roll, rhythm and blues. You know, wherever you're playing, a bowling alley, you gotta play country and western, whatever. Once you become successful in your own style, you're really limited. You don't do all those styles any more. You only do your own. It's what I call 'bagged myself.' That's good because I knew I'd be more successful. Originality is really the big key to the old talent contest. It was an upper knowing I could sell my bag. It was a downer in that I could no longer go out and experiment with other people's styles at a night club.

**What influences do you still hear in your music?**

I grew up in Oklahoma in the 40s. When I started playing guitar around the neighborhood as a kid there Les Paul was real popular. Of course, you couldn't really imitate Les Paul because he had all this technical stuff going on, speeding up the tape recorder and all. Of course, nobody knew that, especially a young kid listening on the radio. Chet Atkins was doing this strum and stuff

STUART HAMM & GHS



"On stage or recording, bass wizard STUART HAMM is definitely a royal performer. What brings out his music with such power and passion? Stu chooses GHS BOOMERS, for their bright attack. Play 'em yourself—and discover what a crowning achievement in music is all about.

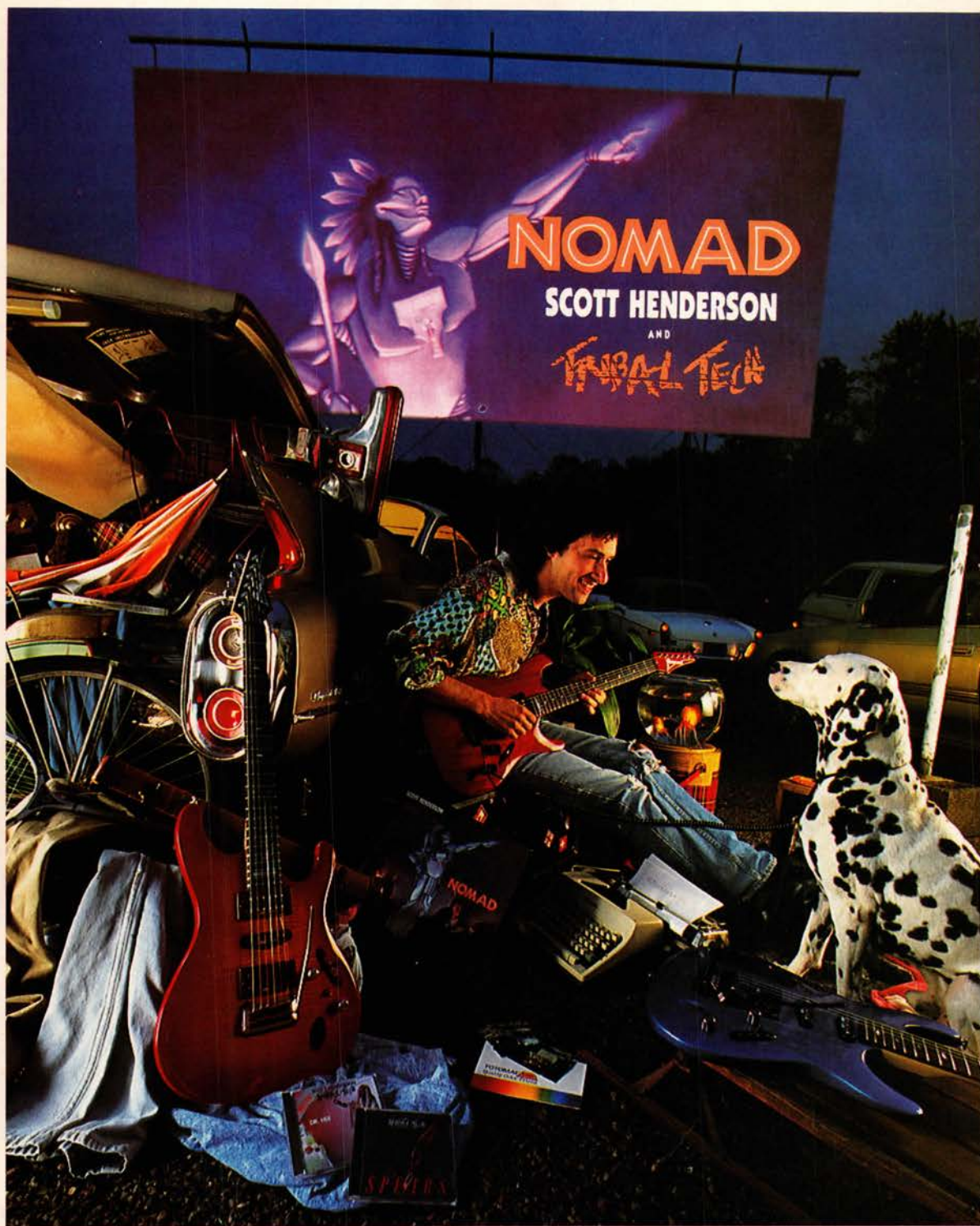
Check out Stu Hamm's royal performance on his latest LP "Kings of Sleep."

**ghs strings**  
The String Specialists



Manufactured By G.H.S. Corporation, 2813 Wilber Ave., Battle Creek, MI 49015, USA





## NOMAD

...ever moving...never stopping...always returning with fresh insights and inspiration...completely independent of current trends. This is the essence of Scott Henderson's music.

Scott's new release, **NOMAD**, on Relativity Records, is the product of a full, well-traveled musical life. His music and fiery playing combine raw power, technical finesse and sheer unpredictability. Scott's mode of transport: Ibanez. According to Scott, the 540S

—with its super-sleek mahogany body and ultra-fast Wizard neck—has the fattest and warmest lead sound available. Whether you're traveling new musical territories or just getting a better view of your current digs, the Ibanez 540S is the perfect vehicle for today's musical nomad.



**Ibanez**

For a full color catalog, send \$3.00 (\$4.00 in Canada) to Ibanez; Dept. GG3, P.O. Box 886, Bensalem, PA 19020 • P.O. Box 2009, Idaho Falls, ID 83403 • In Canada: 2165 - 46th Ave., Lachine, Quebec H8T2P1



then on. I didn't do any more sideman work, or engineering work.

**What should guitar players listen for on *Travel-Log*?**

Probably what I have to offer on guitar is feel. Listen to the way I try to chug-a-lug it. I'm trying to get a musical thing that puts you in place. I miss it a lot. I guess the main thing for a guitarist is to know that you can change a song up by putting too much guitar on it. I'm a walking example of that. I can write a song and it sounds great. By the time I get through with the guitar tracks, I listen to it and go, 'well, it's just hideous guitar playing.' I end up taking it off through the magic of multi-track.

**The recordings were done over a five year period. Why was it done that way?**

I was with the record company and I quit in the middle of the contract. I ended up having a bunch of tunes that I couldn't put out. As four or five years rolled by, I'd be going into the studio a couple of times a year to record tunes. These are all the demos that I did at the time I wrote the songs. I've never done any master recordings. Most of these are one or two takes. I never rehearse. I almost have to use jazz musicians because I just get in the studio and show the boys how it goes and then we put it on tape.

**Why didn't you re-record the songs for**

**the album?**

I don't know. Because I don't polish my own songs. I've been with record companies that really got mad at me because I didn't polish them up. They'd complain that it sounds like I wrote it and recorded it at home. They said they couldn't get it on the radio. I'd shrug and say, 'Well, you know, it's kind of what I do.' That's why my audience isn't any bigger than it is. I did songs where people go, 'There's a bass mistake in it, there's a guitar out of tune and you're singing wrong.' I just have a hard time polishing my own creativity. That's why I fight with record companies. I'm amazed I'm still making records. I thought I'd at least be driving a truck by now.

**Why do you have such a hard time polishing your work?**

Could be because I was an engineer and a guitar player before. I know how it's done. I punched in guitar players for three days on eight bars. You hear a record nowadays and it's perfect, especially with all the new machines. There are no flaws. I'm lazy at that point. You have to spend a lot of time in recording studios. It's really the jazzbo in me. It's a little raw and a little funky. But when you polish it, it sounds more accessible, but it loses feel; sometimes you lose the groove or the magical quality in some of

the dullness.

**How did you get the same group of musicians over such a scattered period?**

Oh, you know, (Jim) Keltner on drums and Tim Drummond on bass, Spooner (Oldham) on keyboards—I know those guys. They're all here in L.A. See, I lived in Nashville up until 1980. Those first seven albums were all Nashville session guys. Then when I moved out here, I started using some of those guys who I knew when I lived out here in Hollywood in the 60s.

**Why do you have James Burton as an additional guitar on "Lean on Me"?**

He was the guitar player on all of Ricky Nelson's hits. Then he played with Elvis Presley just before Presley died. He's a session player I've known since the 60s, playing Dobro, slide, standard. Anyway, I was over at Capitol making some recordings and somebody came in and said James Burton's staying at the hotel. I called him and told him to come down to see if he could add something to this recording. He came over and set up. If somebody's as good a player as James is, I'll ask him over. He and Hoyt Axton both came over the same day. Hoyt was staying in the hotel doing a TV show, and I know him from Nashville. I ran into him in the hotel and asked him to come over and do a bass note on my recording. It does sound like there's a whole chorus on "Lean on Me."

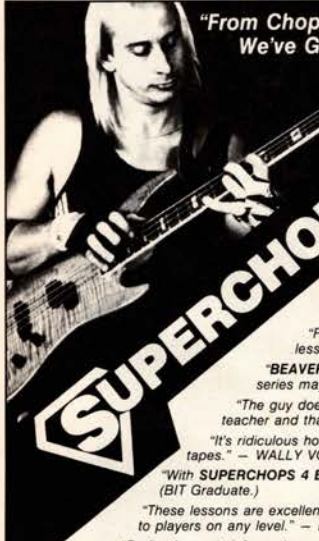
That's Hoyt and Christine (Lakeland) and whoever just got out there. I make records real loose. That particular song is done with overdubs. A lot of the record is done live, but that one is done on multi-track. The slow ballad, "End of the Line" is live; "Tijuana" is live. I think I did my vocal again on "New Orleans" and "Shanghai." Two or three of them have an overdubbed bass. A couple have been overdubbed too much, trying to make 'em work, and it doesn't happen.

**How did you come to be one of the engineers on the album?**

Even the world's greatest guitar player has a hard time making a living as a guitar player. That's why I got into songwriting. But, initially, I got into engineering when things were slow on guitar. For a while there I was all over the place, engineering, playing guitar and trying my hand at songwriting. Finally I started making money songwriting and I let everything else slide. I said, 'I guess I'm a songwriter' when my income started to go way up with "After Midnight." I had a lot of fun as a guitar player, but there's no continuity.

**On this album, I'm curious about the origins of these songs. They're world travel songs. Are they written from your experience?**

I've never been to Shanghai. But I've been to Tijuana. Been to New Orleans. I



**"From Chops To Theory, We've Got It All!"**

# SUPERCHOPS 4 BASS

**THE BEST JUST GOT BETTER! NEW LESSONS!**

**#10 & #11 - THEORY** - A must for every player. Covers rhythmic theory, terminology, intervals, chord construction and much more.

**#12 & #13 - HARD ROCK/HEAVY METAL** - For all head-bangers. Covers styles of such greats as Steve Harris, Jason Newsted, Billy Sheehan and Geddy Lee (yes, weird time signatures).

**PLUS BEAVER'S HOTLICKS VIDEO - SUPERCHOPS 4 BASS - LEVEL 1.** The ultimate lesson for the inexperienced but ambitious player, giving strong introduction into it. and it. hand finger development, slap, tapping, chords, harmonics as well as theory and fretboard familiarity.

**SUPERCHOPS 4 BASS** - Dollar-for-dollar, the most effective course available!

"For me these tapes are a great source of new ideas. Well laid out, even the Int./Adv. lessons provide a good month's worth of work." - DAVE LARUE (Steve Morse Band)

"BEAVER FELTON is one of those monster bass players... based on lesson #1, this series may become a very valuable tutorial for ALL bassists." - GUITAR WORLD

"The guy doesn't stop. He's mastered just about every technique. Most important is he's a great teacher and that's good for you. Check it out. I did!" - RANDY COVEN

"It's ridiculous how good these lessons are! I've learned alot from both the Int./Adv. and Adv./Pro tapes." - WALLY VOSS (Yngwie Malmsteen, Tony MacAlpine, Monaco)

"With SUPERCHOPS 4 BASS, my technique and vocabulary have improved drastically!" - JAMIE BAKER (BIT Graduate.)

"These lessons are excellent and have an incredible amount of info on them. I highly recommend them to players on any level." - BILL DICKENS (Ramsey Lewis)

"By far the most informative and comprehensive video we've ever seen." - GUITAR SCHOOL

BEAVER FELTON uses Peavey basses and amps, Carvin basses, GHS strings, Hipshot, Klean-Axe, EMG pickups, The Guitar Glove, Kahler, Ultracase and ART effects.

**QTY Audio Cassette TAPES AVAILABLE (45 minutes each)**

___ Primer: 18 hot solos (incl. GP mag. solo) displaying all techniques (30 min. \$10.95)	___ #5 Tapping (Beg./Inter.)	___ #8A Chords (Adv./Pro)
___ #1 Slap Style (Beg./Inter.)	___ #6 Tapping (Inter./Adv.)	___ #9 Scales, Modes (Beg./Adv.)
___ #2 Slap Style (Inter./Adv.)	___ #6A Tapping (Adv./Pro)	___ #10 Theory (Beg./Inter.)
___ #2A Slap Style (Adv./Pro)	___ #7 Harmonics (Beg./Adv.)	___ #11 Theory (Inter./Adv.)
___ #3 Fingers (Beg./Inter.)	___ #7A Harmonics (Adv./Pro)	___ #12 Rock/HM (Beg./Inter.)
___ #4 Fingers (Inter./Adv.)	___ #8 Chords (Beg./Adv.)	___ #13 Rock/HM (Inter./Adv.)
___ #4A Fingers (Adv./Pro)		

Video \$49.95 plus \$3.00 shipping (Foreign orders \$5)

Enclosed is \$ ☐ check ☐ M.O. ☐ Visa ☐ MC (\$14.95/tape, \$48.95/4 tapes, \$89.95/8 tapes, \$189.95/entire 19 tape course. Add \$1/tape S&H on all orders. Foreign orders - \$2/tape S&H. C.O.D. or charge by phone 1-800-545-8813.

Name  Card #  / Exp. Dt.

Address  Signature

City/State/Zip

Send to: SUPERCHOPS 4 BASS, P.O. Box 22953, Savannah, GA 31403-2953 • Allow 2-4 weeks delivery • GA residents add 6% sales tax • Foreign orders in US dollars only • Dealer inquiries (912) 233-2277.

Ph. # (  )



# ALL BASSES COVERED!

## BASS GUITAR SONGBOOKS IN FULL TABLATURE NOTATION!



### GUNS N' ROSES



#### APPETITE FOR DESTRUCTION

"Welcome to the Jungle," "Paradise City," "Rocket Queen," "Sweet Child O' Mine," and 8 more!  
Authorized by GUITAR.

☐ CL006966 .....\$14.95

#### G N' R LIES

Six great bass transcriptions from the Bad Boys' E.P. Features "Reckless Life," "Mama Kin," "You're Crazy" and more!

Authorized by GUITAR.

☐ CL006998 .....\$10.95

### HEAVY METAL BASS LINES

Judas Priest's "Breaking the Law," "Exciter," "Hell Bent For Leather," "Invaders" and "Living After Midnight," Quiet Riot's "Bang Your Head" and "Cum On Feel the Noize," Def Leppard's "Bringin' On the Heartbreak," "Foolin'," "Photograph" and "Rock of Ages," Ozzy Osbourne's "Crazy Train," Iron Maiden's "Flight of Icarus," "Phantom of the Opera" and "The Trooper," and Kiss' "Lic'k It Up."

☐ CL009971 .....\$14.95

### TESLA

#### THE GREAT RADIO CONTROVERSY

Includes "Hang Tough," "Love Song," "Lazy Days, Crazy Nights," "Yesterdaze Gone" and 9 more knockouts.

Authorized by GUITAR.

☐ CL007017 .....\$14.95

#### MECHANICAL RESONANCE

"EZ Come EZ Go," "Cummin' Atcha Live," "Gettin' Better," "2 Late 4 Love," "We're No Good Together," "Little Suzi," "Cover Queen" and 5 more. Authorized by GUITAR.

☐ CL006967 .....\$14.95

TO CHARGE BY PHONE:

CALL **1-800-331-5269** 9 AM to 5 PM EST  
Mon.-Fri.

OR MAIL THIS ORDER TO: MAIL BOX MUSIC

P.O. Box 341, Rye, NY 10580

Please rush the items checked to:

NAME \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

ZIP \_\_\_\_\_

Subtotal \$ \_\_\_\_\_

NY, NJ, CT, TN Sales Tax \_\_\_\_\_

Shipping and Handling  
U.S. \$2.50, Canada \$5.00 \_\_\_\_\_

Grand Total \_\_\_\_\_

Charge my

☐ Visa ☐ MasterCard

Account No. \_\_\_\_\_

Expiration Date \_\_\_\_\_

Cardholder Signature \_\_\_\_\_

☐ Check/Money order enclosed payable to Mail Box Music.

☐ Please send me a FREE catalog.

Note: NY, NJ, CT and TN residents, please add sales tax. Please also add shipping/handling charges as follows: for orders shipped within U.S. \$2.50; Canada \$5.00. Other foreign orders \$2.50 plus \$4.00 per item. Please make payments in U.S. funds. Allow 4-8 weeks for delivery. Prices subject to change without notice.

### MONEY BACK GUARANTEE:

100% satisfaction or your choice of refund, credit or exchange. Simply return books within 10 days.

## METALLICA

#### ...AND JUSTICE FOR ALL

"Blackened," "Eye of the Beholder," "One," "The Shortest Straw," "Harvester of Sorrow," "To Live Is To Die" and 3 more.

Authorized by GUITAR.

☐ CL006982 .....\$14.95

#### MASTER OF PUPPETS

"Battery," "The Thing That Should Not Be," "Welcome Home (Sanitarium)," "Disposable Heroes," "Leper Messiah" and 3 more. Authorized by GUITAR.

☐ CL006961 .....\$14.95

#### KILL 'EM ALL

Finally available! Play the searing leads to "Hit the Lights," "Motorbreath," "Jump in the Fire," "No Remorse" and 8 more Metallica killers!

Authorized by GUITAR.

☐ CL7039 .....\$14.95

#### RIDE THE LIGHTNING

"Fight Fire With Fire," "For Whom the Bell Tolls," "Fade To Black," "Creeping Death" and 4 more!

Authorized by GUITAR.

☐ CL7040 .....\$14.95

### VAN HALEN

#### 5150

"Best of Both Worlds," "Dreams," "Inside," "Get Up," "Why Can't This Be Love" and 4 more.

Authorized by GUITAR.

☐ CL007117 .....\$14.95

#### OU812

"Mine All Mine," "A.F.U. (Naturally Wired)," "Source of Infection," "Black and Blue," "Finish What Ya Started" and 4 more. Authorized by GUITAR.

☐ CL007108 .....\$14.95

### BILLY SHEEHAN

#### MR. BIG

Belt out heavy-hitters like "Addicted to that Rush," "Wind Me Up," "Had Enough" and 8 more with this classic! Authorized by GUITAR.

☐ CL7027 .....\$16.95

#### THE TALAS YEARS

"Sink Your Teeth Into That," "Hit and Run," "NV43345," "Shy Boy," "King of the World" and 5 more.

Authorized by GUITAR.

☐ CL9567 .....\$14.95

### BASS GUITAR INSTRUCTION

#### BEGINNING ROCK BASS by Wolf Marshall

Learn the ins and outs of great rock bass playing from hot guitarist Wolf Marshall. Practice what you learn with the full back-up band audio tape included. Essential!

Book & Audio Cassette package

☐ AM67430 .....\$14.95

#### VIDEO · VIDEO · VIDEO BILLY SHEEHAN ON BASS



The ultimate private lesson!

Combining rare and never-before-seen live concert performance (plus an unbelievable 6-minute bass solo) with an exclusive "in the studio" interview, this brand-new video is a bass player's dream come true! Billy demonstrates the unique bass technique that has taken him from his cult-hero blast-off with TALAS thru to his current supergroup MR. BIG!

Video (VHS only)

☐ VH052 (83 mins.) .....\$49.95

TO CHARGE  
BY PHONE CALL:

**1-800-331-5269**

9 AM to 5 PM EST



wrote those tunes over the years after leaving Mercury. This Englishman, Andrew Lauder, said he'd put them out as kind of an independent deal. It kind of blossomed and got here to RCA, you know, but it was supposed to have just been a recording for England. It came out last October in Europe. The United States is the last place to release it. Before I signed the contract with Andrew I played him these old tunes and told him I wanted to get them out of my closet. It's happened before that I'll sign a contract and cut some tunes and the record company will hate 'em and I end up cutting new tunes. This way he knew what he was getting into and so did I. And I said I'd cut some new stuff if he wanted to make a new record. So, I'll be doing at least one more record with Andrew. When I got all these songs sitting together next to each other I saw that half the songs were about towns. When Andrew asked me what I wanted to call the record, I said *Travel-Log*. I didn't make it as a concept album.

#### Do you write with your guitar?

I'm always messing about. I do most of my writing at home, because I use the recording studio to get an idea of what it'll all sound like. Generally, I'll write four or five songs, then right away I like to hire musicians and go into the studio and cut 'em. Sometimes I rent a studio

or else I end up with too many home recordings. I like to mix it up.

#### Do you write guitar first or lyrics first?

I never write lyrics. I may write the guitar and add lyrics to it. I generally write the music and the lyric at the same time. I don't think I've ever written words and tried to write music to it. I'm not a poet. A lot of real good songwriters are. I'm not. My thing is music with some mumbling going on. I'm not really a singer, but if you write songs you have to mumble something, so I try to get a little groove going, something you can tap your feet to. I've had people give me lyrics and ask me to put music to it, but I'm not really good at that. I think the music is the most important thing to me. I mean, I started out as a guitar player.

#### Have you tried to write for other people to sing?

I've tried that and got other singers to come in. I'm going to get into that more. It's never worked yet. I haven't tried it much, but when I did I saw that it broadened my songwriting. Now I can only write in these little bluesy one chord, monotonous kind of bags because that's all I can sing. I have no range.

#### Do you ever write songs that you don't record that other people do?

Very seldom. I put out most of my tunes on record. That's how people hear the tunes. My recordings don't sell that

much to the average guy. But for a period of time a lot of musicians I presume were listening to my music, because I got a lot of songs cut by a lot of different kinds of musicians. I knew I wasn't selling that many albums. I didn't have no gold records, or none of that. My records didn't get around, but my tunes did.

#### It's almost like having the records as a calling card.

That's the way I figured it. I never thought I was making master records. I always thought I was making demos for musicians to hear: "Here's the way the song goes, maybe you can cut one of my tunes," because that's how I was making my living. That worked for quite a few years.

#### With your engineering background have you thought of producing?

I was about to make my move from engineering to producing back in '69, when the songwriting thing came along, and I moved my career in the songwriting direction and away from telling other people what to do. It's a job that takes all your brain. If you're doing two or three careers, pretty soon you're splitting all of it. And I was doing so good writing songs that I didn't see any use trying to produce.

#### What equipment do you use?

For many years I played a Gibson 335. That was before I got into songwriting. Before that I played a Les Paul. About '68 I started to get into songwriting as opposed to being a guitar player sideman, and I bought an old Harmony and started modifying it. It was a \$50 guitar that I took the back out of and made into a solid body with an acoustic-looking front. I played that with most of my early records. Then I started playing a Fender Stratocaster for five or six years. A friend of mine named Steve Ripley made me a guitar that Kramer put out. They were too expensive so they only put out a few. For the past two years I've been playing a Casio 360 synthesizer guitar. I also collect guitars. I have old Les Pauls and old Stratocasters and old Martins. What I liked about being successful as a songwriter is that when I wanted a new guitar I didn't have to trade in the old one. When you're poor you buy a new guitar and the old one goes into the shop along with your money. But the favorite in my whole collection is my Casio. It MIDI's out. You can play piano on it, so it's really a good songwriting tool. It opens you up to all the MIDI stuff. Plus, if you don't turn on any of the synthesizer stuff that's built into the guitar, it's not bad as a guitar. It looks just like a Stratocaster. It has passive pickups in it and a Floyd Rose imitation deal on it. Then it has a synthesizer built into it, but it operates off the strings. Does it change the way you compose?

### Try out over \$2 Million in MUSICAL EQUIPMENT!



•Keyboards & MIDI •Software  
•Drums •Acoustic & Electric Guitars  
•P.A. Systems •Accessories •Effects  
•Recording Equipment •Amplifiers

For all your musical needs, call  
**(408) 377-5983**

**3090 SOUTH BASCOM AVENUE, SAN JOSE, CA. 95124**

### FREE LIMITED TIME OFFER: 1 YEAR FREE SUBSCRIPTION

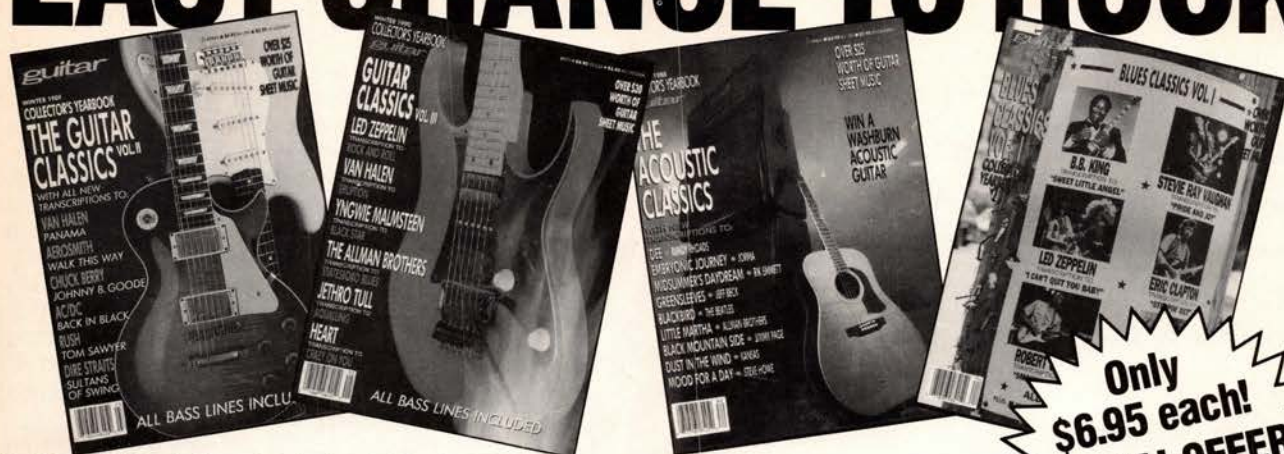
To the  
**SHOWCASE MUSIC  
TIMES**, one of  
California's leading music  
publications.  
Fill out coupon & mail to:  
**SHOWCASE MUSIC  
SUBSCRIPTION  
3090 S. Bascom Ave.  
San Jose, CA 95124**

YES! Please send me The Showcase Music Times FREE for one year (12 issues)  
I understand I am under no obligation whatsoever.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_  
ZIP \_\_\_\_\_ AGE \_\_\_\_\_



# LAST CHANCE TO ROCK!



## YOU'LL BE IN TAB HEAVEN PLAYING GUITAR'S CLASSICS!

Tear up your frets with some of the best rock guitar transcriptions available! The GUITAR CLASSICS Special Editions feature the most requested songs from long-gone and out-of-print issues of GUITAR For The Practicing Musician, all in complete tablature!

Be sure to order your copies of the GUITAR CLASSICS Special Editions now, because this is your last chance to get these tab gems! Songs with an asterisk (\*) also include complete bass line tablature.

**Only  
\$6.95 each!  
SPECIAL OFFER!**  
Order all four Special Editions  
for only  
**\$24.95!**

### GUITAR CLASSICS VOLUME 2

- \* Panama—Van Halen
- \* Walk This Way—Aerosmith
- \* Johnny B. Goode—Chuck Berry
- \* Back In Black—AC/DC
- \* Tom Sawyer—Rush
- \* Sultans of Swing—Dire Straits

### GUITAR CLASSICS VOLUME 3

- \* Rock And Roll—Led Zeppelin
- Eruption—Van Halen
- \* Black Star—Yngwie Malmsteen
- \* Statesboro Blues—Allman Bros.
- \* Aqualung—Jethro Tull
- \* Crazy On You—Heart

### THE ACOUSTICS CLASSICS

- Dee—Randy Rhoads
- Little Martha—Allman Bros.
- Dust In The Wind—Kansas
- Midsummer's Daydream—Triumph
- Embryonic Journey—Jorma Kaukonen
- Mood For A Day—Yes
- Greensleeves—Jeff Beck
- Blackbird—Beatles

### BLUES CLASSICS VOLUME I

- \* The Killing Floor—Michael Bloomfield
- \* Sweet Little Angel—B.B. King
- \* Steppin' Out—Eric Clapton
- \* I Can't Quit You Baby—Led Zeppelin
- \* Smokin' Gun—Robert Cray
- \* Pride And Joy—Stevie Ray Vaughan

To charge by phone (Visa or MasterCard)

call **1-800-331-5269**

9 AM - 5 PM EST Mon. - Fri.

or mail this order to:

**MAIL BOX MUSIC**

P.O. Box 341 • Rye, NY 10580

### MONEY BACK GUARANTEE:

100% satisfaction or your choice of refund, credit or exchange.  
Simply return goods within 10 days.

Note: NY, NJ, CT and TN residents, add sales tax. Add \$2.50 per order for shipping/handling. For orders shipped outside the U.S., send \$2.50 plus \$4.00 per item. Please make payments in U.S. funds. Allow 4-6 weeks for delivery. Prices subject to change without notice.

### Please rush me the GUITAR Classics listed below:

Please rush the issues checked to:

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_  
STATE \_\_\_\_\_ ZIP \_\_\_\_\_

☐ Check/Money Order enclosed payable to:  
MAIL BOX MUSIC • P.O. Box 341 • Rye, NY 10580

Minimum credit card order is \$10.00.

Charge my: ☐ VISA ☐ Mastercard

Account No. \_\_\_\_\_

Expiration Date \_\_\_\_\_

Cardholder Signature \_\_\_\_\_

QTY.

GPM2 Special Offer! Order all four—Only \$24.95! . . . . \$ \_\_\_\_\_  
Single issues at \$6.95 each (minimum 2)  
GPM814 GUITAR CLASSICS Volume II \$6.95 . . . . . \$ \_\_\_\_\_  
GPM913 GUITAR CLASSICS Volume III \$6.95 . . . . . \$ \_\_\_\_\_  
GPMAC THE ACOUSTIC CLASSICS \$6.95 . . . . . \$ \_\_\_\_\_  
GPMBC THE BLUES CLASSICS Volume I \$6.95 . . . . . \$ \_\_\_\_\_

Subtotal

NY, NJ, CT & TN sales tax

Shipping/handling  
U.S. \$2.50, Canada \$5.00

Total



ADA	C3	Mail Box Music	34,123,124,145,163
Allen Products Company	54	Mandolin Brothers	140
American Educational Music Publications	143	Marshall	156
American Musician's Products	24	Maxima Strings	101
Ben Jammin Products	52	Mechanics of Metal	35
Carvin Corporation	70,89,138,142,150	Metal Method Productions	27,28
Columbia House Record & Tape Club	16-17	Music Dispatch	53,159
Charvel Guitar Company	5	Music Tech	123
Crate	3,29	Musician's Friend	74-75
J. D'Addario & Co.	78	Musician's Institute	22
Dean Markley	135	Ovation	99
Dick Grove School of Music	30	Paul Reed Smith Guitars	91
Digitech	139,141	Peavey Electronics	10
EMG Pickups	28	Pignose	52
Ernie Ball	18	Recording Workshop	124
Fender Accessories	12	Roadrunner Records	77
Fender Musical Instruments	15	Rock Performance Music	72,73
Fernandes	154,160	Rocktron Corporation	147
G&L Music Sales	1	Roland Corporation	80,136
GHS Strings	158	Rolls Corporation	68
General Medical Company	155	Ross Systems	23
Gibson Strings and Accessories	4	Sam Ash Music Corporation	124
Groove Tubes	53	Samson Products Corp.	6-7
GSF Promotions/Signature Series Giveaway	25	Select Pickups	123
GUITAR Back Issues	151	Seymour Duncan	71,142
GUITAR Special Issues	165	Showcase Music	164
Guitar Empire	155	Shrapnel Records	C2
Hamer Guitars	87	Soho Acoustics	92
Hartke Systems	C4	Sound Connection	55
Hohner Professional Guitars	76	Superchops 4 Bass	162
Hughes and Kettner	144	Tascam	8-9
Huml Industries Inc.	140	Thoroughbred Music	24
Ibanez	97,161	Vestax	32
Kramer Music Products	31	Vester	69
Learn To Burn	93	Warmoth Guitar Products	53
		Washburn	21
		Workshop Records	90
		Yamaha Music Corporation	102

## OUTSIDE CORNER

It sure does. That's why I like it. It opens up whole new vistas. Of course, you don't hear it much on *Travel-Log*. Most of the tapes were already done before I bought the Casio. But I've been using it out on tour. You know, when you plug your guitar into a Fender Reverb, you get the reverb, then maybe you get the vibrato thing, and the fuzz tone, then the digital delays and all the tone modifiers. All the synthesizer guitar does is it gives you all that regular guitar stuff and opens up a whole new range of sounds. The thing I like about the Casio 360 is that it's IN the guitar. They got one that you can add to your regular axe. It's a pickup that runs to a little box. The Casio has it all built into the guitar. There's still a delay, which turns off all the guitar players. You hit the note and there's an eight millisecond delay. But it's kind of like playing with the short delay of echo. You learn to play it. It's the same feeling as having your amplifier real far away and hearing that kind of delay. One of these days it'll be right on the money like on a keyboard.

### What do you play on this album?

There's one organ overdub from the Casio on the album. Most of the rest is old acoustic guitars. There's very little electric. I used an old Regal Dobro that I put an electric pickup in. It's an old wooden Dobro made in '38. I modified it, gouged a hole in it and stuck a pickup in.

### Collectors would hate you for that.

Oh yeah. But you gotta remember that the Regal was a cheap guitar. I think they used a Dobro metal piece but Regal mostly made parts for other guitar makers. It was a utility Dobro. I wasn't ruining a \$10,000 collector's item. I also used my Harmony, and let's see, the 335 on one tune and then my Martin on a couple.

### What do you think of the way guitar is used in current rock?

Oh, I love it. They've moved the guitar to places that didn't even exist 15 years ago. I like all of Eddie Van Halen's music. He kind of started that finger tapping stuff. I use some of that myself now. Things are much more lead guitar-oriented. It used to be more rhythm and lead. Now with a lot of younger players, it's all lead. Some of them play hunch rhythm, but that's different. The young players I hear on the radio are as good or probably better than the old players, guys like Joe Satriani, Steve Vai. They've already taken the old guys and built on it. You can attribute a lot of this to Jimi Hendrix, which everybody already knows. The amazing thing was, when Jimi Hendrix was doing that, people didn't realize that fifteen years later it would be THE guitar style. He was an abnormality. The people of today are imitating the abnormality, so now it's all you hear. ➡





# The drive...that drives 'em crazy!

*Thank you  
very much! ADA!*  
*Frank Hummer*

For more information call:

MP-1 MIDI Tube Preamp  
MC-1 MIDI Foot Controller  
2-12C Slant/Straight Celestion Cabinets  
B200S Bipolar Stereo Power Amp  
T100S All Tube Power Amp

**1-800-241-8888**

**ADA**  
AMPLIFICATION SYSTEMS  
7303D Edgewater Dr., Oakland, CA 94621 (415) 632-1323





# We made the biggest sound in bass more portable and affordable.

## Hartke Transporter Cabinets

You've wanted Hartke. But the biggest sound in bass represented a bigger investment than you were prepared to make.

We've solved that problem. Our new Transporter cabinets bring you the same clear, powerhouse sound used by top pros like Stuart Hamm, Will Lee, Darryl Jones,

Tom Hamilton and others — at a much more affordable price.

Every Transporter incorporates Hartke's radical aluminum cone drivers to produce a big, clear dynamic sound on top with maximum punch on the bottom. That sound is built into portable, road-proof cabinets that stand the test of time.

But don't take our word for it. Take your bass down to your nearest Hartke dealer and experience Transporter for yourself.

The Hartke Transporter. The distance between you and the biggest sound in bass is a lot smaller than you think.

**Hartke Systems**  
*Transient Attack >>>*

Hartke Systems distributed exclusively worldwide by: Samson Technologies Corp., Hicksville, NY 11801, TEL (516) 932-3810 FAX (516) 932-3815  
© Samson Technologies Corp. 1990